

Labanan Solo

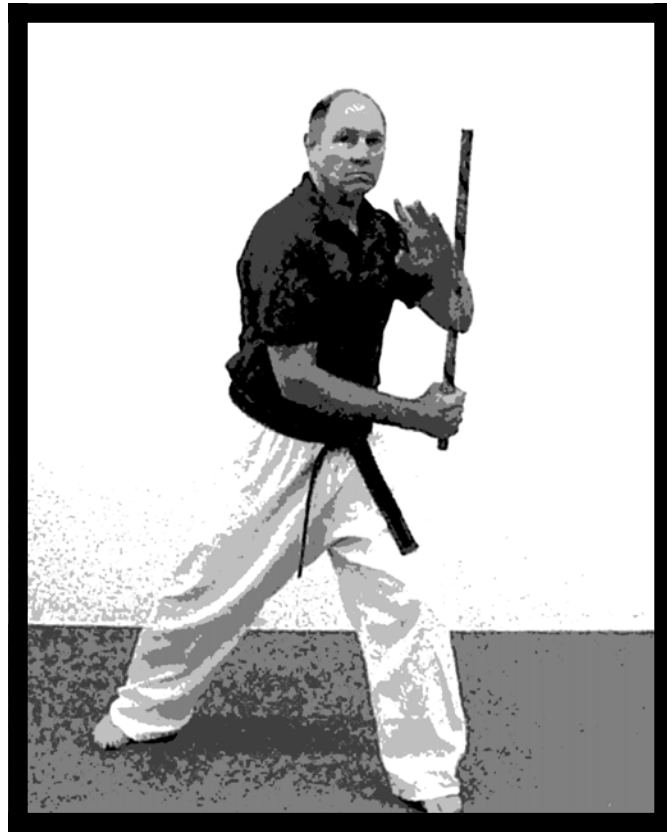
*The Combat
Exercises (Anyo)
of Modern Arnis*



*Prof. Dan Anderson
MA80 System Arnis/Esgrima*

Labanan Solo

The Combat Exercises (Anyo) of Modern Arnis



Prof. Dan Anderson
Grand Master MA-80 Arnis System

Labanan Solo

The Combat Exercises (Anyo) of Modern Arnis

Prof. Dan Anderson
Grand Master MA-80 Arnis System

Editor: Dan Anderson
Photography: Tom Corsin
Featuring: Tom Corsin, Justin Spence, Susan Spencer,
Steve Kaminsky, Madison Chilenski

© 2008 Dan Anderson
All Rights Reserved
Compiled in the United States of America

First Release September 200

Warning

This book is presented only as a means of preserving a unique aspect of the heritage of Modern Arnis. The author does not make any representation, warranty or guarantee that the techniques described or illustrated in this book will be safe or effective in any self-defense situation or otherwise. You may be injured if you apply or train the techniques illustrated in this book. To minimize the risk of training injury, nothing described or illustrated in this book should be undertaken without personal, expert instruction. In addition, it is essential that you consult a physician regarding whether or not to attempt anything described in this book. Specific self-defense responses illustrated in this book may not be justified in any particular situation in view of all the circumstances or under the applicable federal, state or local law.

Contacting Dan Anderson

Website: <http://www.danandersonkarate.com>
Postal Mail: P.O. Box 1463 • Gresham, Oregon 97030

About The Author

Grand Master Dan Anderson

I first met Prof. Remy Presas in Oakland, California in 1979. I began training with him the following year. I was promoted to Lakan Isa (1st Degree Black Belt) in Modern Arnis in 1982. I continued training with Prof. Presas, often traveling cross-country to do so, eventually achieving the rank of 6th Degree Black Belt on June 28, 1992. I further received the title of Senior Master from Prof. Presas in 1995. I am one of a number of instructors who are keeping his art of Modern Arnis alive in their instruction. In 2002, I was honored by the World Head Of Family Sokeship Council and was awarded the 2002 Founder Of The Year Hall Of Fame award, for my creating the Modern Arnis 80 system. MA-80 received recognition from the Philippines as its own system in 2006. In 2008 I was tested and was awarded a position onto the World Head Of Family Sokeship Council's Grand Masters Council.

Modern Arnis 80 (MA-80)

I teach what I call *MA-80 Arnis System* or *Modern Arnis 80*. The name has two meanings. 1) 1980 is the year I began training in Modern Arnis. 2) If you turn the 8 on its side you have the symbol for infinity. I remember how Prof. Presas would show us endless variations based off of one move. That gives the idea of an infinite number of actions one can do. I also remember how direct he could be if you put the heat on him. The 80 means "*the possibility of anything (8) to the simplicity of the moment (0)*." The 8-0 is a philosophical viewpoint.

Modern Arnis, as I learned it from Prof. Presas, stressed several elements, the two most important being the concept of *The Flow* and *to counter the counter*. Originally my intention was to take his art, discerned the fundamental principles which underlie it and put them into a systemized form that will eventually lead the student to developing his or her own flow. In 2007 while in the United Kingdom I realized that I was no longer "doing Remy's art" but had truly integrated it into my own being, making it now "Dan's art." This is the legacy my teacher passed on to me and so I pass it on to my own students.

A brief description of Modern Arnis 80 (MA-80) would be as follows. This is my personal presentation of Modern Arnis, the art founded by Prof. Remy Presas. It is a style or system unto itself. The key focus of MA-80 is this: It is a way of understanding Modern Arnis so that others can attain the same skills and understanding as the founder. How? If you understand the principles that Remy Presas was operating on, you can duplicate them and in time, achieve the same skill he had. That is my firm belief. My style, then, consists of the finding, formulation and explanation of the principles that made the Remy Presas as skilled as he was, and then stating them in such a manner so that broad duplication is possible. This is far different than just having a technique base.

Much of what you see me do in MA-80 looks no different than most other Modern Arnis players. It's how I approach the understanding of what I do is what makes MA-80 distinct. Good references would be any of the DVDs and books I have written on the subject.

The purpose of MA-80 is to aid ANY Modern Arnis (or Filipino martial artist) player reach the highest skills attainable through understanding the principles that underlie the technical applications.



Anyo (Forms) Introduction

Labanan Solo is Filipino for solo combat. Besides the stick and empty hand partner practices Prof. Remy Presas taught, he also included solo exercises. These exercises, or Anyos, were part and parcel of every 2 day to 2 week camp he taught. Overall, there were 4 cane anyos and 8 empty hand anyos. The first 5 empty hand anyos and 4 cane anyos were video taped for his first series of instructional tapes on Modern Arnis. The original tapes are collectors items now. The cane anyos were Prof. Presas taught in the cane anyos while he was still in the Philippines. They were portrayed in his first book.

The empty hand anyos, however, seem to be a North American phenomenon. They are not taught in the Philippines or Europe. I received an email a while back from a student of Prof. Rick Alemany who told me about Prof. Presas working out the sequencing of the anyos in his kitchen. I have no verification of this but it makes sense. When Prof. Presas was working on making a success on the seminar circuit, he needed a way to “get his foot in the door,” so to speak. There are a lot of karate, taekwondo, kenpo and gung fu studios in the U.S. Most teach forms (*Kata* in Japanese, *Poomse* in Korean). A form containing similar moves to what they were already doing was one way to make such an inroad. It proved to be a massive success.

Although he taught the forms, one thing he was not very strict on was how you did which particular stance and how you did your body alignment. He taught a vast number of previously trained martial artists. You will also see any one form done by any particular stylist within the parameters of what he was originally taught. Some people execute the forms with a free flow like a fast tai chi practitioner. Others will do them in a staccato fashion. A taekwondo player will do anyo 1 and it'll look different than a kenpo trained player or a tai chi player. They are all correct as he never specified exactly how they should be done. Manner of execution was something he wasn't very big on.

What he was strict on, however, was that the form did follow the basic structure. It didn't matter if you did the first move of anyo 1 (the 1-2-3 trapping hands action) with a fist or open hand but it was the trapping hands with a step to your right.

I learned all the cane and empty hand anyos over the course of the 21 years I trained with the Professor up til his death. I teach them at my school because they provide a number of positive contributions to any practitioner. When performing the anyos I stress structure, alignment, maintaining structure during transition, and balance, to name a few. They provide a template for a goodly amount of the empty hand translations of cane fighting tactics. They are a good balance to weapons training.

In this book I am going to demonstrate the forms the way he taught them to me. He often changed a move here or there over the years so there might be differences in certain moves from how a Modern Arnis player in a different part of the country would do them. I will demonstrate each move and present applications as well. Many moves are repeated from form to form so I will not demonstrate each move for each form in the applications. The beauty of what he taught is that there is no “one” exact application or set interpretation for each single move of the form. It is up to the viewpoint of the person executing the form. With regard to the empty hand anyos, I will demonstrate a number of variations of self-defense applications for the moves.

This book is a compilation of sections several books I have written on Modern Arnis. I have written about and delineated the anyos but never before has a complete volume been published concerning the combat exercises of Modern Arnis alone. This is that volume. I am also including a DVD of the anyos being performed as this will greatly fill out the still photographs used to show the anyos. Enjoy.

Applications of the Empty Hand Anyos

For the longest time I just did the anyos because my teacher taught them to me. It wasn't until within the last several years that I took another look at them and really saw their value. Here is some background for you.

My own martial arts training started in 1966 at the age of 14. It was in the karate class at the Marshal Recreation Center in Vancouver, Washington under Loren Christensen. This was before it was fashionable to have children's classes. I was the only kid in a roomful of adults. When I first began training in karate (*kong su do*, a Korean offshoot of Shotokan karate), forms (kata) were a portion of that training. I was told that a kata contained a series of self defense actions against anywhere from three to five attackers. They were also a part of our belt ranking system. I learned the five Pyung An (Heian or Pinan) forms, Bassai, Chulgi 1 (Tekki or Naihanchi), and Sipsu (Jitte) before our chief instructor decided to drop the kata. This was fine by me because I couldn't reconcile how different the free fighting was than the kata.

These were aspects of kata training I could not reconcile myself to. Remember that I was 14 years old and about 105 lbs when I began training and was the only kid in an adults class. My own body size didn't allow banging my smaller bones against larger bones. An example was the downward block. I was supposed to use my skinny forearm against an adult's shinbone? Then there was the fact that you stepped *forward* when you blocked. If your opponent was coming to hit you, he was coming forward to you so that he could land his strike. What was the purpose of me going to him to block his hit when he was coming to me anyway? We didn't use knife hand block in our sparring. In fact, there wasn't really anything we used from the kata in our sparring. This just didn't make sense.

After two years I began training, the organization I belonged to shifted the emphasis to sparring applications and the key idea was if someone attacked you, you hit him. That was it – short and simple. After that I only trained in kata for competition. I did okay in competition but I would lose to those who really trained in it. I concentrated on free sparring and won many championships. I criticized the players on the national circuit who only did kata because they wouldn't get in there and fight. I was very vocal about it. I did, however, appreciate traditional kata. I couldn't articulate what I liked about them over the flashy, entertainment type of forms but I did appreciate them very much. It gave me chills to see someone like Teruo Chinen or Akio Minakami demonstrating a traditional kata. These performances were the real deal and not something done for a trophy.

In 1980 I began training in Modern Arnis under Grandmaster Remy Presas. This was the beginning of my personal realization. In my training under Prof. Presas, I learned 8 empty hand kata called *anyos*. These anyos were quite straightforward as to their applications. These anyos had moves in them that I could readily recognize in terms of fighting applications. I figured they were templates for remembering many of the locking and throwing actions Prof. Presas taught. This was fine by me. Forms made more sense but I was far from convinced as to their necessity.

One of the points Prof. Presas stressed heavily was the ability to make the translation of any action. Often this meant a translation of a stick action to its empty hand counterpart but it also means translating one *motion* to many different applications of that one motion. This became the key for me in Modern Arnis and karate. Prof. Presas was incredibly well rounded. His weapons artistry included blunt impact weapons as well as bladed ones, short weapons as well as long ones. His empty hand art included the full gamut of weaponless fighting; kicking, punching, deflecting, locking, throwing, grappling, body management, sticking, adhering – the works. He was a *master of motion*. Training with him you began to see “this” could also be “that.” It was my training with Prof. Presas where I went from strictly kick/punch focus to a full application of martial motion.

In January of 2004 I was offered a job at Portland Community College (PCC) as a substitute karate instructor. The regular instructor was not going to do the winter term because of a short medical procedure that would he would need that amount of time to recover from. I went there to meet him and watch his class. I saw that he was a classical karate instructor, a sensei in the Shorin Ryu branch. I thought this would be an interesting job and besides, the money was good. Looking over the situation I decided that I would teach classical karate so that any of the students who continued into the spring term wouldn't suffer culture shock when the regular instructor returned. I even went as far as learning the first kata taught in the Shorin Ryu system, Seisan.

One of the decisions I made was that even though I was going to teach classical karate, each lesson would have practical application of the moves taught. This way the students, in my opinion, wouldn't be just "doing the dance." I had learned in Modern Arnis that there were variable applications for any single move so I would draw off of that experience to aid me. I was about this time that I began corresponding with Iain Abernethy of Great Britain. He is a firm believer in the combat applications of traditional kata. Things were moving along fine and when I began teaching the self defense application of the moves in Seisan, the "top of my head blew off." I had cognited on what I call *"motion application."*

I had been previously taught that a downward block blocked a kick; an inside block, outside block, or a knife hand block blocked a middle punch; and a rising block blocked a head punch. In Modern Arnis, my teacher would use a rising block motion to go into a lock or throw. I had never made the translation as far as traditional kata went. Once I began teaching applications for Seisan, I did. Now things began to make sense. The inside block wasn't necessarily a block for the punch to the midsection. It was a motion that went from one side of your body to the other and depending what your opponent was doing, it had different applications. It was the motion that you were doing that made the application. Form was following function.

I would never have had that realization without the instruction I received from Prof. Presas. Three years after his death this was his final lesson for me. I was now a believer.



Example of motion application of the first moves in Seisan; wrist release into a counter strike.



My PCC 9:00 am class working on Seisan kata.

Motion Application

For me, an anyo or kata needs to follow what I call functional application. Functional application relies on *motion application*. What is *motion application*? Motion application is looking at any given move such as a punch, kick, or block and considering the body action and what it *can be* rather than what the significance of the action is or what the motion is supposed to be.

How I was originally taught was the motion in the form was the movement you would use against an opponent in a self-defense situation. He kicked at you - you did a downward block against his leg. He punched at your middle - you did an inside forearm block. Problem was that it didn't work. So what were these movements in "the dance?" The key is in the movement itself - the motion, not what you were told what the motion was supposed to mean but the motion itself.

Here is a simple example: when you do a classical straight punch one hand is forward and the other is chambered at your hip. You thrust forward with your chambered hand (i.e. punch) and chamber the outstretched hand. If you look at this as a technique, this is a "punch." If you look at the motion you have two arms executing a forward/backward action at the same time. This could be a pull of your opponent's arm while pushing his shoulder with your opposite arm resulting in a turning of his body. There are many applications one could do with a thrusting out of one arm and retraction of the other. This is *motion application*. When you look at any anyo or kata and discount the "technique" being executed, you now have motion with which to work your applications. To me, this is where the anyo or kata comes alive and now makes sense. This is one of the gifts of wisdom my teacher gave me. *Motion*, rather than apparent technique is what the anyos teach. I'll go over this in detail when I get to the section on signature moves of the anyos. You'll see what I mean. First we need to go into stances and how they aid development of maintaining your structure.

Stance

As I said earlier in this book, one thing Prof Presas wasn't very particular about was the actual positioning of your body when performing the anyos, especially as regards the stances. Here is a difference between my teacher and myself. In my system of Modern Arnis, MA-80, I dictate that the form must be done in an exact manner with exact positions and exact stances.

So, before we get into the motion applications of signature anyo moves, I want to go into the subject of the why of stances. Stance; definition: *the way a person or animal stands*. When you stand normally you are upright with the weight on both feet, usually together or roughly a shoulder width apart. This is normal for someone or something with two legs. Anything else is not the norm. Stances, to me, are for position orientation and position recovery. There is a stance for any position you get caught into other than your usual standing position.

Your forward stance is position orientation when you are stretched out forwards. Back stance and cat stance are for position orientation when knocked backwards. Horse stance is for when you are lowered or lower yourself for a reason. These basic stances cover the positions you can get into during a self defense situation. Each stance provides orientation for that position and therefore balance and stability. Your stances should be very precise when you do your anyo.

The stances Remy Presas demonstrated on various tapes, illustrated in his books and taught in the forms were basically these:



Forward stance (above). Your weight is 70% on your lead leg.



Back stance (above) has you with your weight 70% on your back leg.



Middle stance (left and middle left), Horse stance (middle right) and Straddle stance (right) your weight is evenly distributed



Cat stance (above) your weight is roughly 90% on your back leg. Closed and Open stance are preparatory positions

Methods of stepping in the anyos:



Step forward



Step back



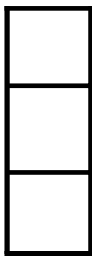
Rear circle step



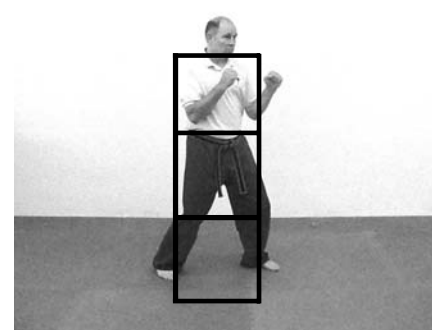
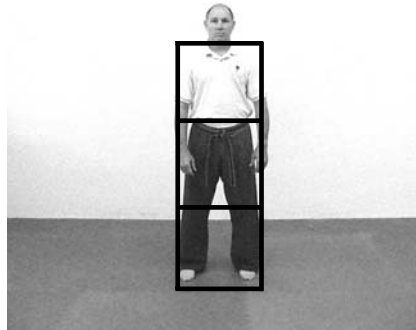


Back behind step (above). The back behind step is where you cross your lead leg behind your rear leg and it can be a half or 3/4 turn. The rear circle step your leg curves around as though doing a hooking sweep. The difference is in the aspects of the step. Back behind step is linear and rear circle step is done in a curved motion.

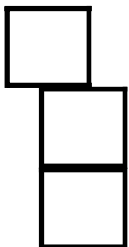
That covers the stepping used in the anyos. Let's get to the subject of stances and stability of structure. You use stances to stabilize your balance and maintain your structure. A very simple concept I use to describe balance is the "*three cardboard box rule*." If you take three cardboard boxes of equal dimensions (example: three feet wide by three feet tall) and stack them exactly one on top of another, they will be stably upright. This aligns with three points of the body; the knees, the hips, and the upper torso. Take a look at anyone standing and you will see that their body structure is aligned so that one "cardboard box" is on top of another and so on.



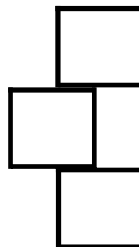
the three cardboard box rule



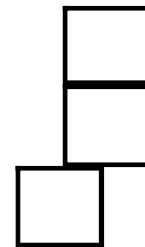
If you put any of the boxes out of vertical alignment with the others, the stack will not be as stable and will topple more easily. If you put two of the boxes out of alignment, the stack is even less stable. If you apply this to the body, all you need to do is ruin the integrity of the structure of the body, that is to say, get at least one of the three main sections out of alignment with the other sections and you will have an off balance situation. Your equilibrium will be jeopardized.



top box out of alignment

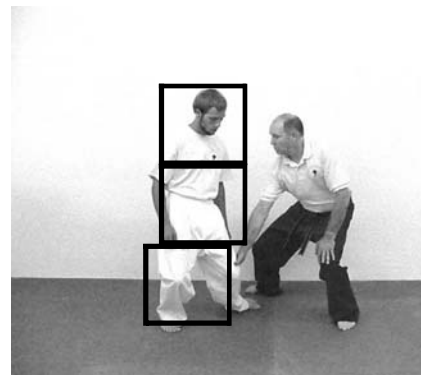
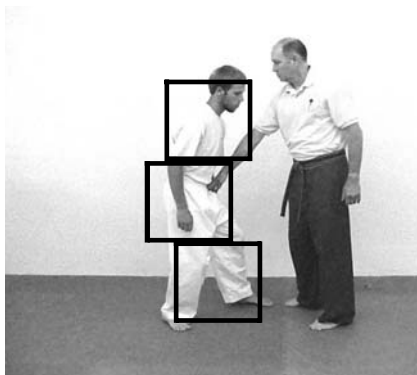
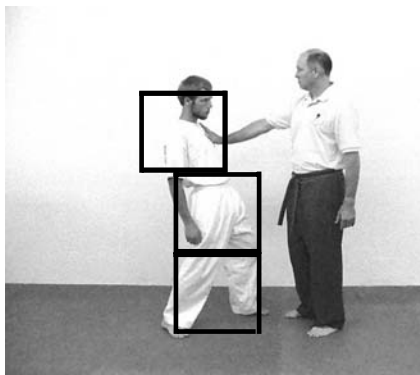


middle box out of alignment

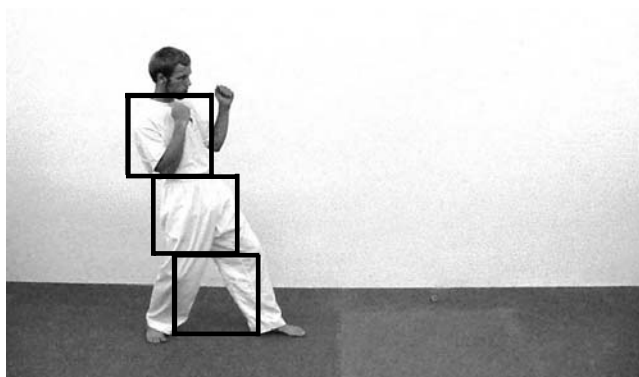


bottom box out of alignment

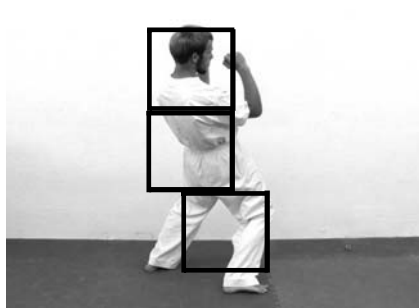
So to maintain standing equilibrium, I stress the importance of not getting the body out of structural alignment. I keep the "three cardboard boxes" one atop the other. For sweeping and throwing techniques, I'll work on getting the "three cardboard boxes" *out of alignment* with the others.



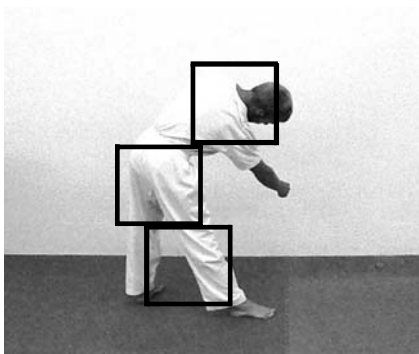
By superimposing the boxes on the photos, you can see what I mean by getting one box out of alignment with the others.



I push his upper body as I advance for the sweep. With the "upper box" out of alignment his leg is easier to sweep.



A key point about the knee roll is that you insert your knee as far behind his knee as possible. This way when you roll his knee, the pressure will come from behind his knee. His upper body will rotate to the side as you do so and actually dislodge two "boxes."



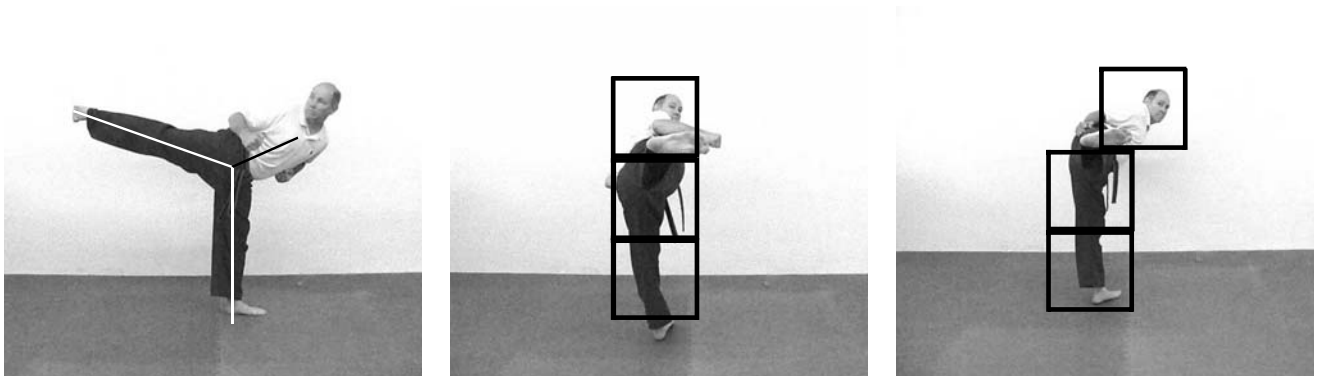
With the hip throw, I jam my hips into his while holding his neck firmly. This pushes his hips backwards, forcing his upper body to bend forward.

Counter balancing is used chiefly in kicking. The idea is this. When you stick your leg outward from your body, the weight of it will pull your body in that direction. In order to offset that pull you lean your body in the opposite direction so that you will not fall during the kicking action. If you look at pictures of Bill Wallace he is leaning over so that his body is virtually sideways ... and he is fantastically limber. This is how you set yourself up for multiple kicks. You counter balance the weight of your leg with your upper body.



With no counter balance, you will begin to fall toward the direction of your outstretched leg.

I use the three cardboard box rule in counter balancing for kicking as well. The key here is to not get any part of the body out of straight alignment with the others. A straight line between the kicking foot (going up through the leg, hips, waist, and torso) head is essential for balancing while kicking. Bend your waist at the *side*, not through the *belly* to maintain your straight line. You stack the three cardboard boxes and then lean them. If the middle or top box is out of alignment, you'll jeopardize your balance. If you bend at the belly or bend your neck to look under your lead shoulder (instead of over the top of it) you will pull yourself off balance during the kick.



The body is now counter balanced.

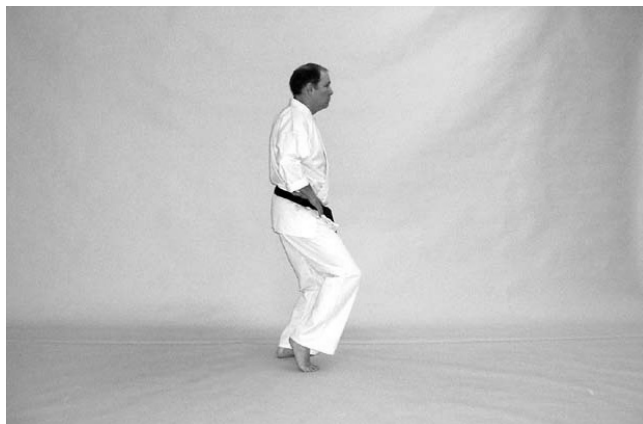
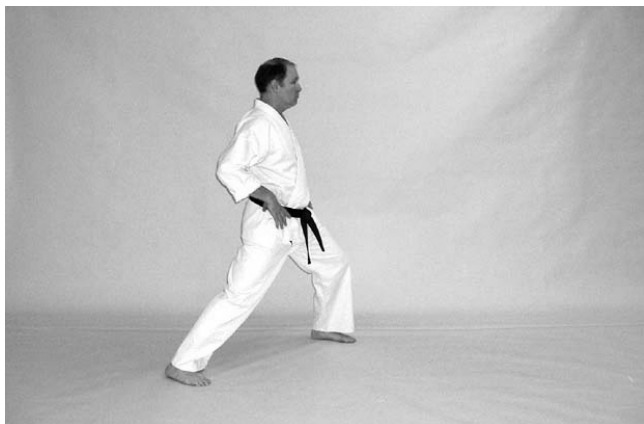
The above kick shows good alignment.

The above kick is out of alignment.

STEPPING

When executing the anyo, special care should be made regarding your stepping. I tell my students to step "as though you are walking on ice." Most people throw their weight forward when they step. They hit a slick spot, down they go. I reserve weight on my base foot and advance my stepping foot as though I'm not sure it there is broken glass ahead of me or not. It is a combination of the Bagua and Taiji method of stepping that I use. This creates a controlled glide. This type of stepping will help you lead with your hips (maintaining posture), give you transitional balance (so that you don't fall forward with your step), and actually has a combat purpose. This type of step creates what I call a sliding front kick. You glide your foot forward, elevate it just enough to clear his standing foot and ram the tip of your shoe straight into his shin. This is an incredibly painful kick which is nearly impossible to see coming. This is the type of step used in the karate katas I teach in my school. Look at the photos and you will see what I mean.

The gliding step.



Step through. Your back foot curves in towards your lead foot and then extends forward to form the stance. You'll notice that I reserve my weight on my back leg for as long as I can before putting weight on it. This is to maintain my balance.



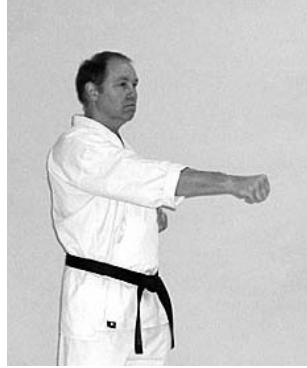
You can see how this step transforms into an attack. The sliding front kick barely skims the floor, with the toes raising up before striking the shin. This type of kick is very effective as it strikes a sensitive target and is hard to see coming.

Signature Moves Of The Anyos

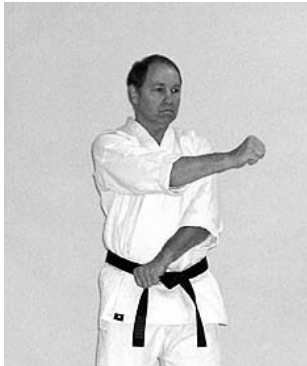
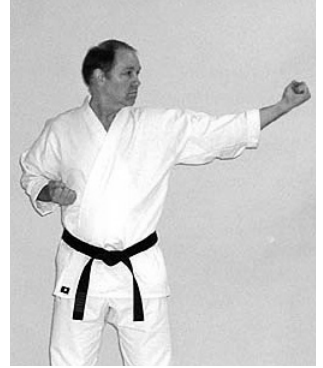
There are a number of empty hand techniques from karate which are in most of the anyos taught today. I call these signature moves. With the number of anyos and their variations taught these days, it is interesting to note that they consist of combinations of a small number of individual moves. For the purpose of this book I am going to outline only a handful. They are: straight punch, back fist, inside block, outside block, downward block, rising block, and knife hand block.



Straight Punch



Back Fist



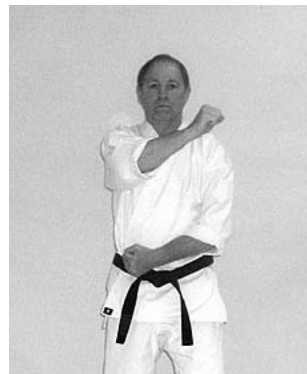
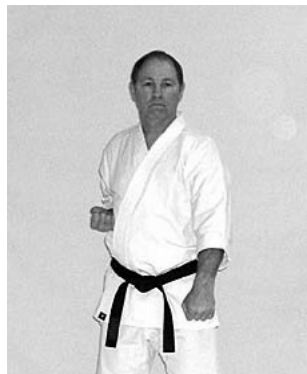
Inside Block



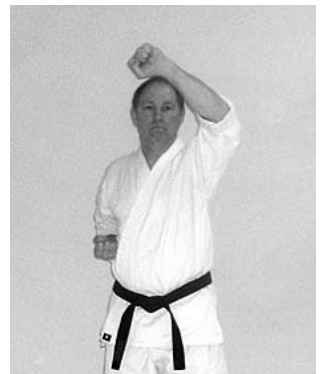
Outside Block



Downward Block

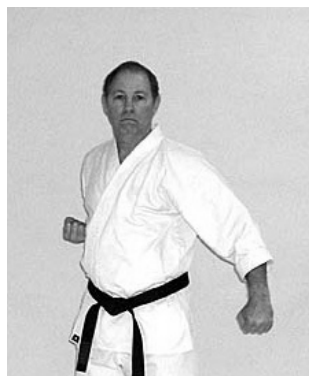


Rising Block

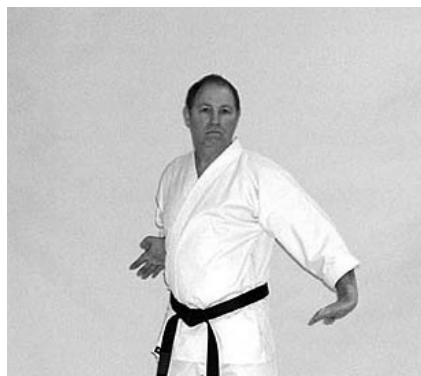
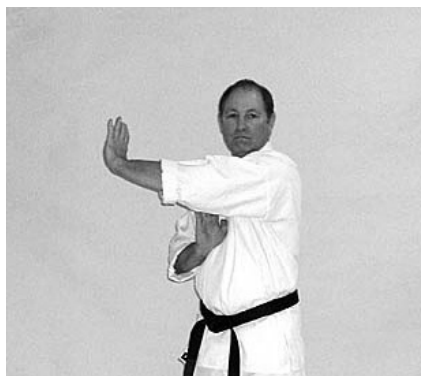
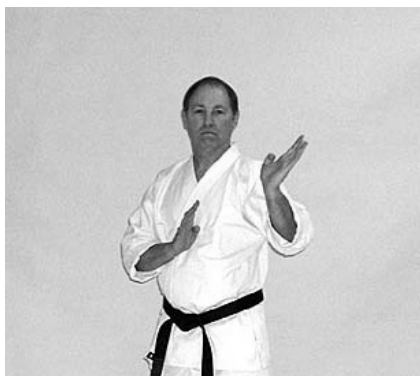




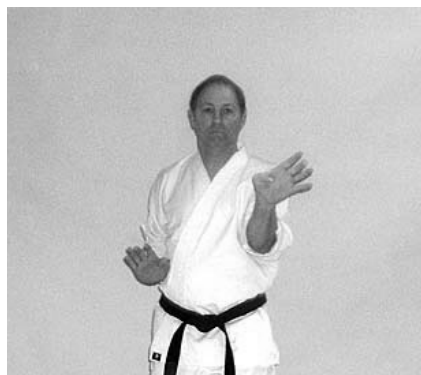
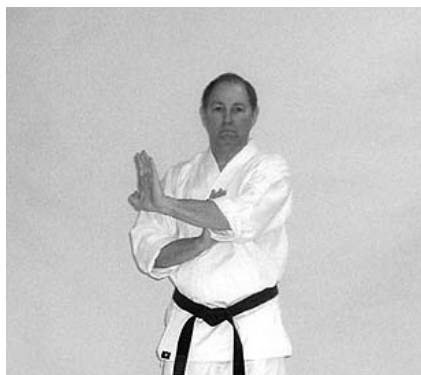
Standard Knife Hand Block



Downward Circle Block (closed fist)



Downward Circle Block (open hand)



Circular Knife Hand Block

As you can see by the preceding photos, the last three blocks are circular in design and application. There are a number of Modern Arnis players who have come from a Goju-ryu or gung fu background and this is the manner they would do them. On a personal note I prefer the circular downward block over the standard downward block. The circular downward block does make more sense for blocking kicks as it ends up being more of a deflection than a force on force slam against a kick, especially the open hand variation.

Viewing through the concept of motion application, I now take a look at a blocking (or punching) motion and can see it as:

1. a release
2. an entry into a release
3. a lock
4. an entry into a lock
5. a throw
6. an entry into a throw
7. a choke
8. an entry into a choke
9. a punch
10. a grip (flesh, nerve, hair, cloth, etc.)
11. a block.

I find that traditional karate kata techniques are great against what I call *contact applications*, grabs and the like. Anyo technique applications work well against strikes, kicks, etc. Following are various different applications of the stock or signature moves found in almost any anyo. Once you have gone through this section, you will see what I mean by motion application as opposed to apparant technique application.



Inside block as a release. Roll the knuckles (close up photo at the end of the move to execute the release.



Inside block as a set up for a release. Go to position and then use a palm punch to effect the release.



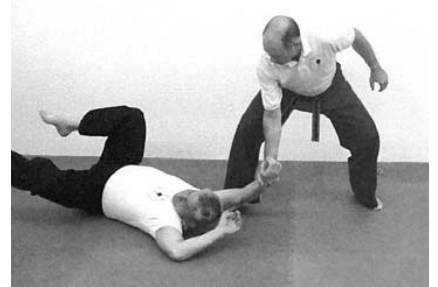
Inside block as a lock (center lock).



Inside block as a set up for a lock (side by side lock).



Inside block as a throw. Step behind his lead leg and use the inside block as you leveraging arm for a diving throw.



Inside block as a set up for a throw (cartwheel throw).



Inside block as a choke (guillotine choke)



Inside block as a set up for a choke (rear naked choke).



Inside block as a strike



Inside block as a grip (pinching the side of the neck).



Inside block as a block (cover action).



Outside block used as a strike to the temple.



Outside block as a grab release



Outside block as an arm bar takedown





Outside block as a wrist lock



Outside block as a takedown



Outside block as an entry into a lock (transfers to the other hand for a center lock)



Downward block as a strike (grab release)



Downward block as a takedown



Downward block as a strike (to off balance)



Downward block as a finishing strike



Rising block as a grip release



Rising block as a lock/arm break



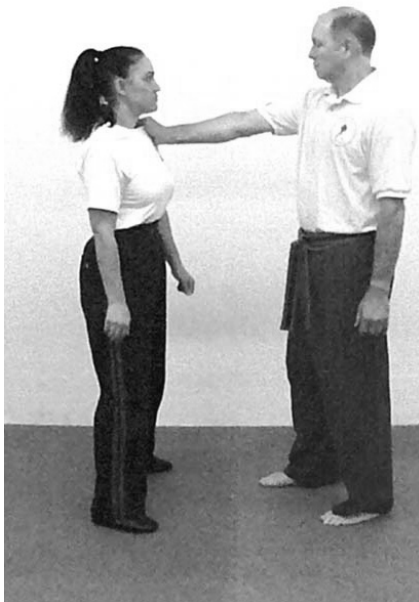
Rising block as a strike to the neck or under the jaw



Rising block used as a takedown. I brace behind his back to make this effective



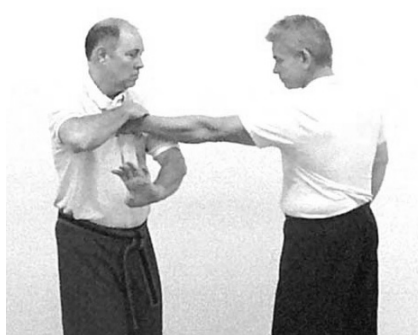
Knife hand block used as an counter for a wrist grab which goes into a come along lock.



Knife hand block used as a triceps pinch followed by a strike.



Knife hand block used as a parry-capture-counter strike maneuver.



The circular knife hand block used as a takedown - As you can tell from the preceding examples, there are many, many different motion applications for the signature moves from the anyos.

Empty Hand Anyos



Empty hand anyos 1-8 contain many of the basic empty hand applications of Modern Arnis. The following pages were originally my book *Mano Y Mano - The Weaponless Fighting Applications Of Modern Arnis*.

Empty Hand Anyo 1

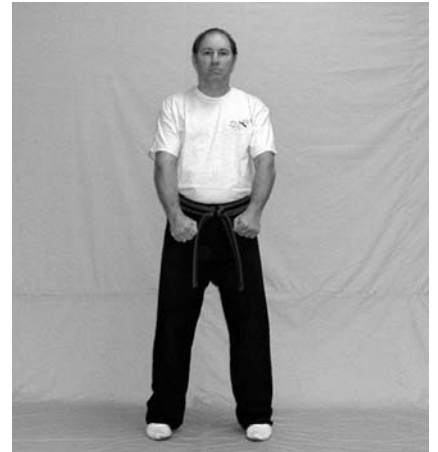
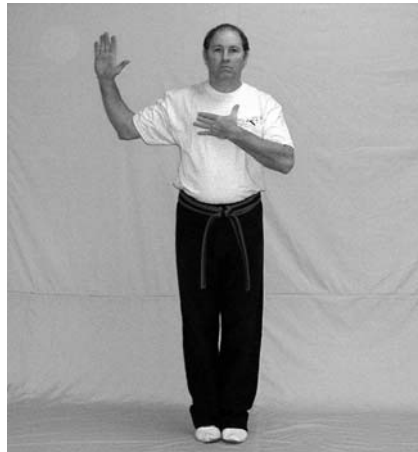
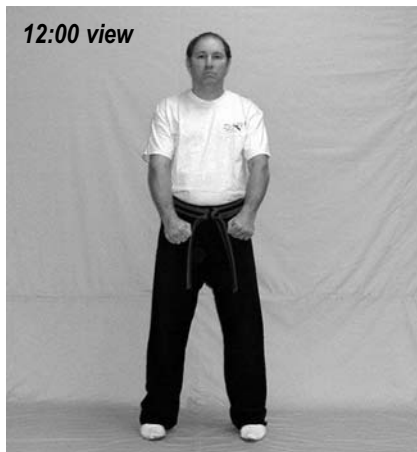
Anyos 1-5 follow the Heian kata “H” stepping pattern. I suspect that this is because Prof. Presas studied Shotokan karate in his earlier training and emulated them. Anyos 6-8 are linear stepping. Two brief notes: 1) Every anyo begins and ends with the courtesy shown in the first three photos below. I will not repeat them in the illustration of each anyo. They are, however, part of each anyo. 2) In my performance of the anyos I always do the trapping hands action with an open hand rather than a closed fist. This is a good way to keep reminded of all the possible translations of the action.

Anyo 1 Template

*Note: The **step** is the foot you take the step with. **Direction** is which way you are moving relative to a clock face. **Stance** is the stance you end up in or are in at the time if you are not stepping. **Action** is the striking, kicking, blocking or locking action you are doing. The actual count sequence is shown in the photos.*

| <u>Step</u> | <u>direction</u> | <u>stance</u> | <u>action</u> |
|-------------|------------------|---------------|--|
| right | 3:00 | forward | 1-2-3 right palm trapping hands |
| left | 9:00 | forward | 1-2-3 left palm trapping hands |
| left | 12:00 | | middle high X block |
| right | 11:00 | middle | swinging uppercut (r to l to up) pivot on your toes counter clockwise a full circle turn and |
| left | 12:00 | forward | left hand side sweeping |
| right | 12:00 | forward | right 1-2-3 palm trapping hands |
| right | 6:00 | forward | right downward block into 45 minute circular parry & left punch, right punch |
| left | 6:00 | forward | left downward block into 45 minute circular parry & right punch, left punch |
| right | 6:00 | forward | right downward block into 45 minute circular parry & left punch, right punch |
| left | 9:00 | forward | left downward block |
| right | 10:30 | forward | right rising block |
| right | 3:00 | forward | right downward block |
| left | 1:30 | forward | left rising block |
| left | 12:00 | natural | ready position toward 12:00 |

Empty Hand Anyo 1

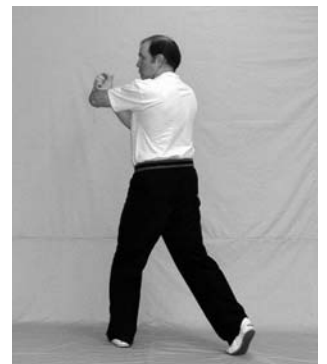


Opening courtesy.

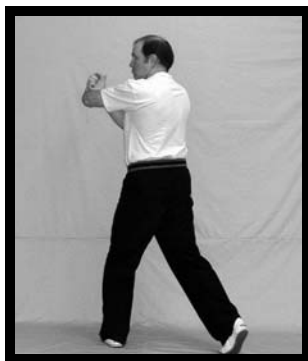


1. Right step to 3:00, right trapping hands

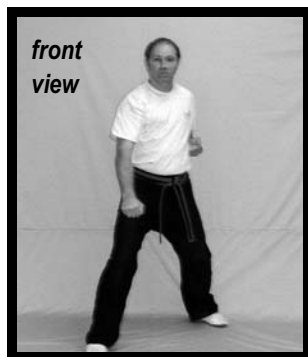
2. Left step to 9:00, left trapping hands (1-2-3)



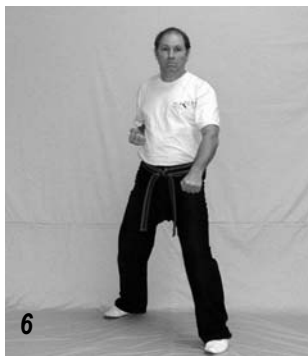
3. Left step to 12:00, X block. Swing your arms to your right, crossover step to 10:30 and do an uppercut action. Pivot on your toes and begin to swing your left arm. (continued on next page)



(from previous page) left back behind step to 12:00 and cut with your left arm. 4. Right step to 12:00, right 1-2-3.



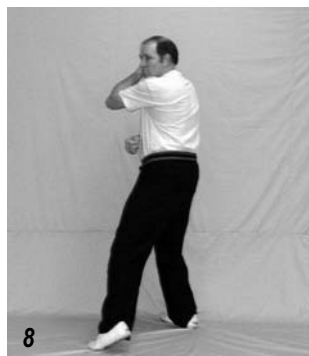
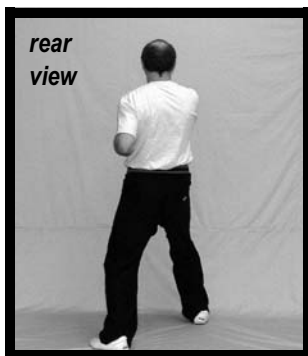
5. Right step back to 6:00, right downward block into 45 minute circular parry, left - right punch . Facing 6:00



6. Left step to 6:00, left down block into 45 minute circular parry, right - left punch.



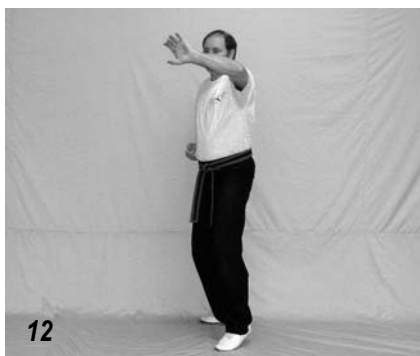
7. Right step to 6:00, right downward block into 45 minute circular parry, left - right punch



8. Back behind step to 9:00, left downward block. 9. Right step to 10:30, right rising block.



10. Right step to 3:00, right downward block. 11. Left step to 1:30, left rising block



12. Left step back to 6:00, both hands pull back to waist and then down to close the form. Courtesy.

Empty Hand Anyo Applications - Anyo 1

One of the things about the anyos that I like is that there are no hard and fast applications of the moves. The anyos provide a template of different actions one can use for a self defense situation. Each move does have a use. Any move has many different possibilities. The purpose of this section is to give you one or two possibilities. Different martial artists will have different applications for any one move. Pressure point martial artists will find ways to apply point striking within the application. What I will do is list out the number of the counted move of the anyo when presenting the application. This way you can cross reference the solo move. I will present a series of applications after the presentation of each anyo. As there are repeating moves from anyo to anyo, I will not try and show an application for each one.

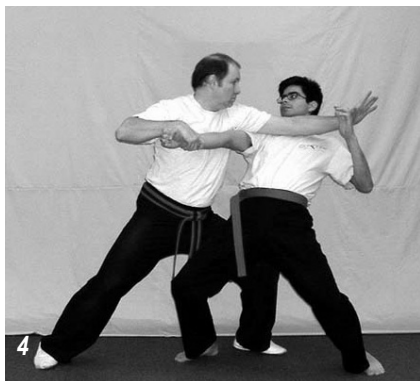


Move 1. Trapping hands into wrist biceps pin.

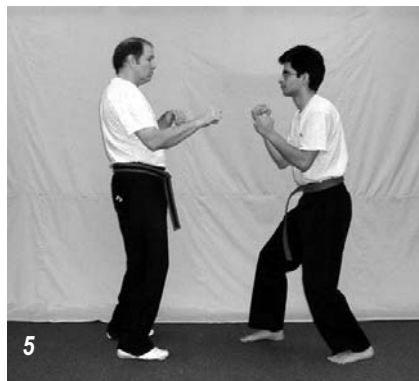


Move 3. X block into standing center lock (two finger) into takedown

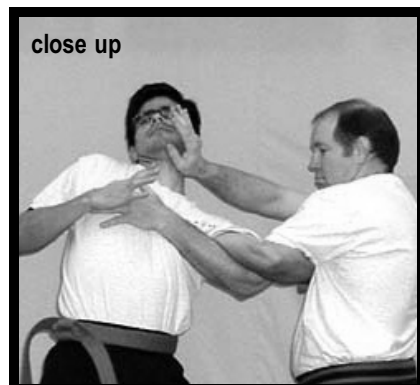
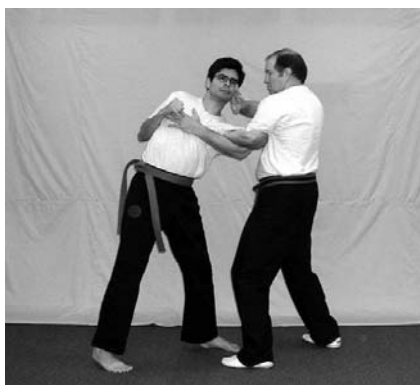
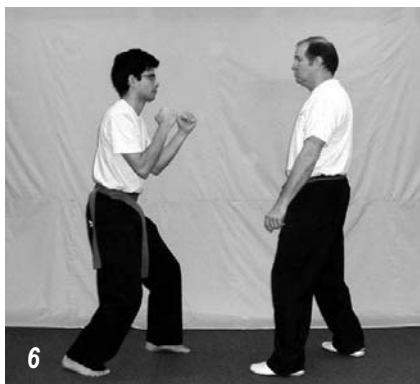




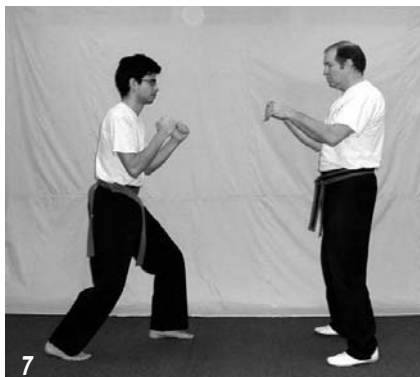
Move 4. Diving throw



Move 5. Circular parry into forearm take down



Move 6. Circular parry into reverse single lock



7
Move 7. Circular parry into take down



9
Move 9. Rising block into wrist lock



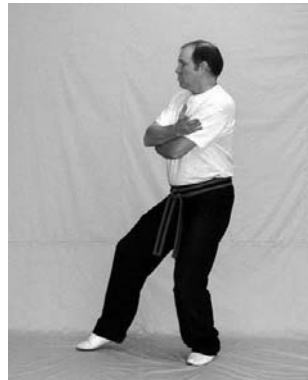
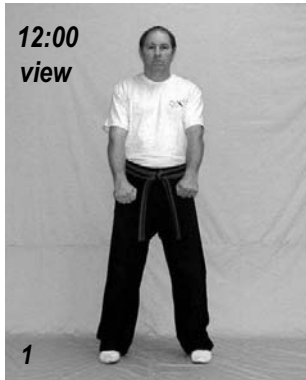
11
Move 11. Rising block into elbow lock



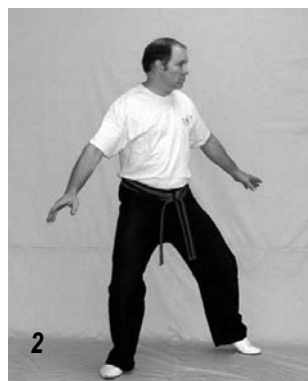
Anyo 2 Template

| <u>Step</u> | <u>direction</u> | <u>stance</u> | <u>action</u> |
|--|------------------|---------------|---|
| left | 9:00 | cat | right over left gunting (note: You'll step to 9:00 to form a right cat stance facing 3:00.) |
| right | 3:00 | forward | right side sweeping, left punch, right punch |
| left | 9:00 | cat | left over right gunting |
| left | 9:00 | forward | left side sweeping, right punch middle, left punch middle |
| left | 12:00 | horse | right overhead sweeping into elbow press, chest faces 3:00 |
| right | 12:00 | horse | left overhead sweeping into elbow press, chest faces 9:00 |
| left | 12:00 | horse | right overhead sweeping into elbow press, chest faces 3:00 |
| right | 12:00 | horse | right outside forearm block, chest faces 9:00 |
| left | 12:00 | cross | right low upward hammer into right back kick. You land in left back stance facing 6:00 and do left knife hand block |
| right | 6:00 | back | right knife hand block |
| left | 6:00 | back | left knife hand block |
| right | 6:00 | horse | right outside forearm block into right side elbow (chest faces 3:00) |
| (this next move you step to 6:00 and your body faces 9:00) | | | |
| left | 6:00 | horse | right overhead sweeping into left palm punch (to base of skull), right punch middle, left punch middle |
| right | 3:00 | forward | right downward block |
| left | 3:00 | forward | left punch middle |
| left | 9:00 | natural | ready position facing 12:00 |

Empty Hand Anyo 2



1. Left step to 9:00 into right cat stance facing 3:00, right over left gunting, right side sweeping...



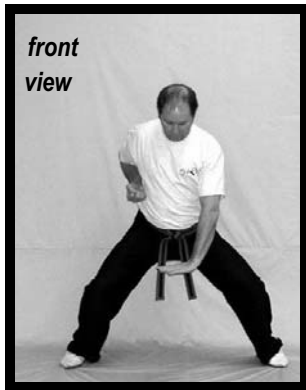
...right step to 3:00, left - right punch.. 2. Left step to 9:00 to create left cat stance, left over right gunting...



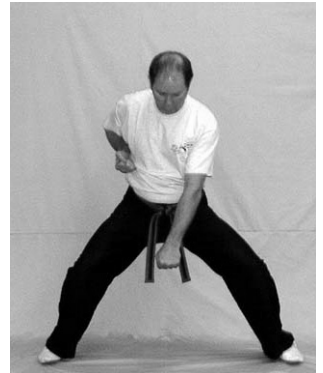
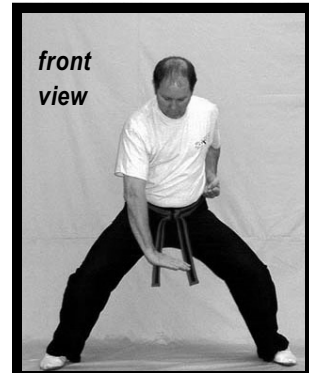
...left step to 9:00, right - left punch.



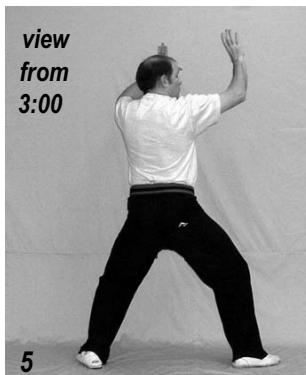
3. Right hand drops, step to 12:00 and execute a right overhead sweeping move into a left elbow press.



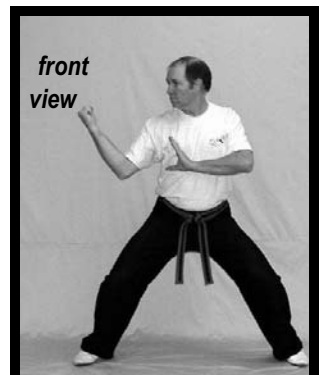
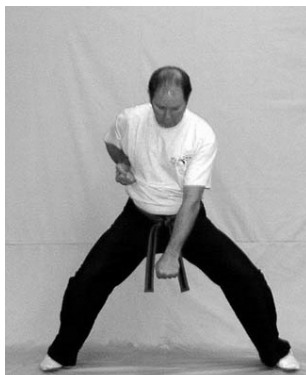
...right - left punch. 4 Left hand drops...



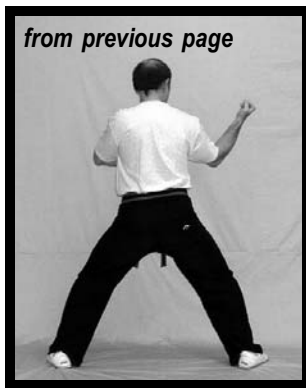
...step to 12:00, execute a left overhead sweep into a right elbow press. Left punch...



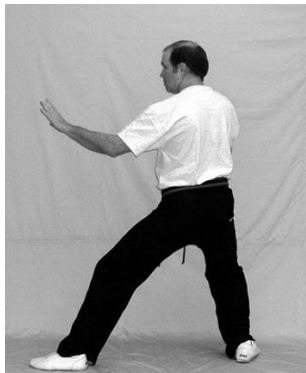
5 Left step to 12:00, right overhead sweep into left elbow press, right punch...



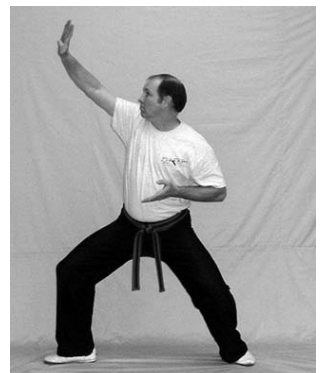
...left punch. 6. Right step to 12:00, right outside forearm block, left check hand up at chest.



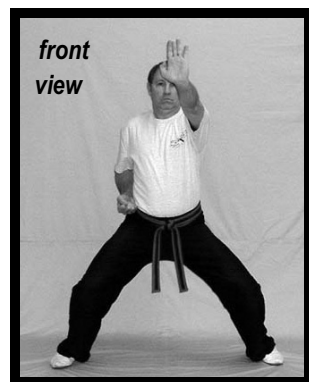
Ass behind step, back kick. As you retract begin a left knife hand block



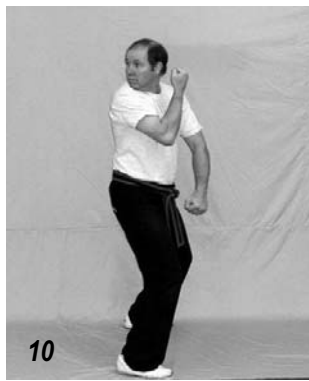
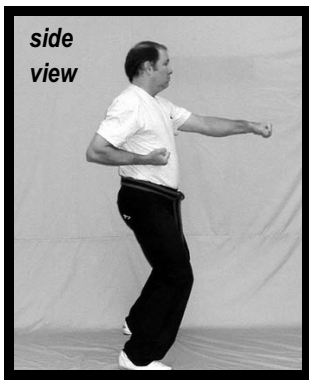
7 Right step to 00, right knife hand block 8. Left step to 00, left knife hand block



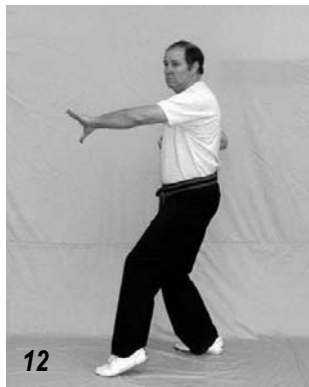
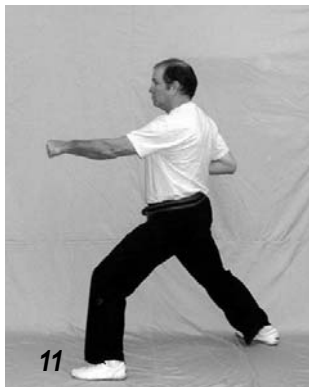
9. Right step to 00, right outside forearm block right elbow, right overhead sweep, left step to 00...



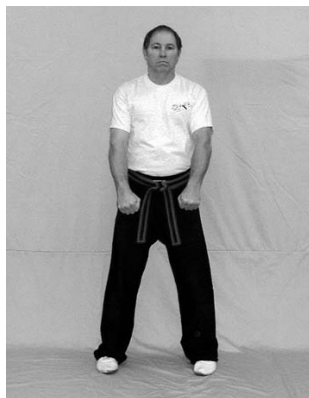
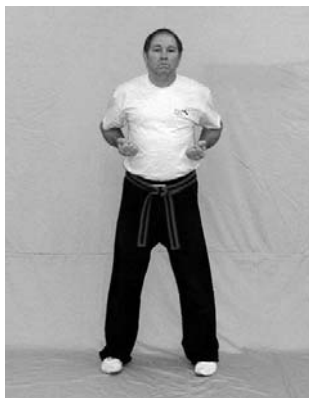
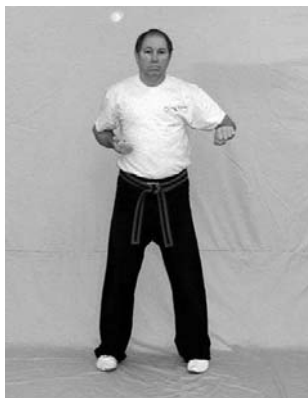
...facing 9:00, left palm punch head height, right - left punch middle.



10. Right backbehind step to 3:00, right downward block

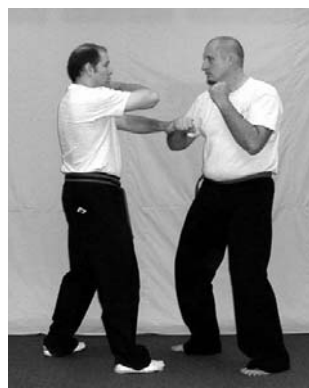


11. Left step to 3:00, left straight punch. 12. Left step to 9:00, left side sweeping...



...pull to hip, close form with a courtesy

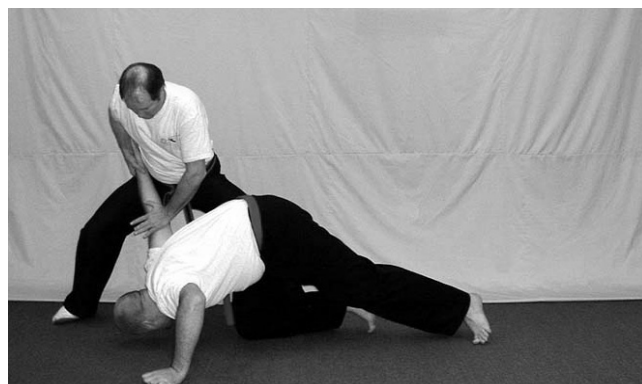
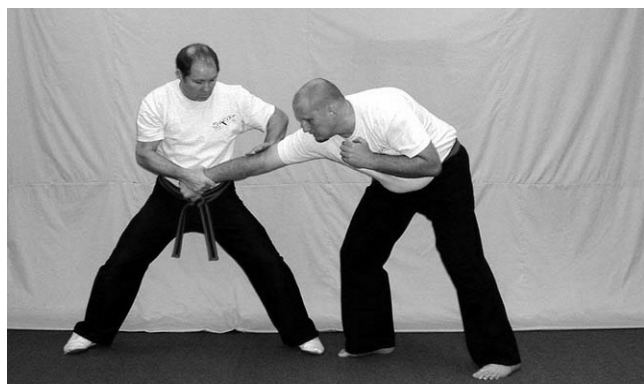
Anyo 2 Applications



Move 1. Gunting to his biceps collapse his arm and follow up with a hammer strike.



Move 2. Gunting elbow wrench and follow up with a "stretch" diving throw.



Move 3. Overhead sweeping catch to elbow press takedown.



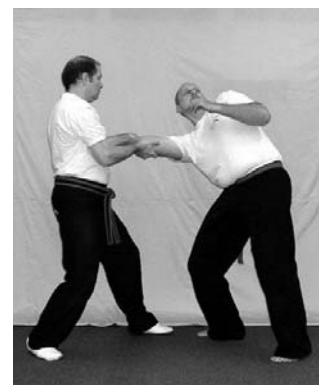
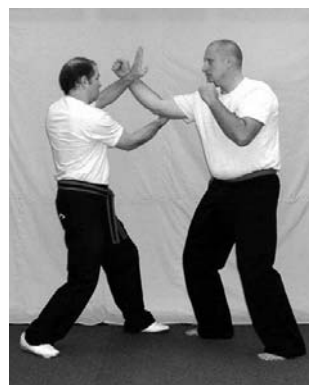
Move 6. Trapping hands with a low hammer counter strike...



...if your opponent blocks your hammer strike and steps back, follow up with a cross behind step and side kick.



Move 7. You have blocked your opponent's punch and he follows with another. You circular parry and chop.



Move 8. Block his arm, reach under his elbow with your other hand and execute a shoulder elbow lock.



Move 9. You block his punch, grab and side elbow him, clear his arm, step behind him and palm punch.

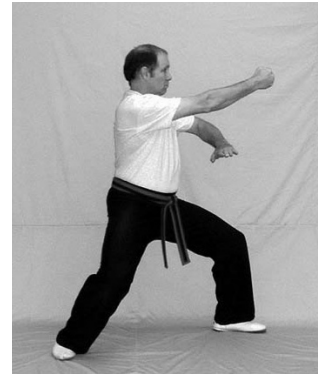
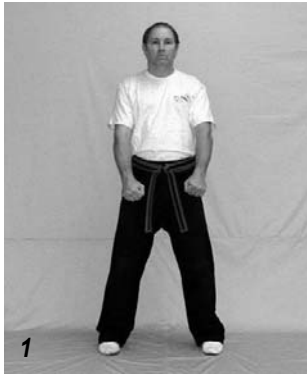


The author in Germany at the 10th DAV Modern Arnis Summer Camp 2007

Empty Hand Anyo 3 Template

| <u>Step</u> | <u>direction</u> | <u>stance</u> | <u>action</u> |
|-------------|------------------|---------------|---|
| left | 9:00 | back | left circular parry (15 minutes) and right straight punch face |
| right | 3:00 | back | right circular parry (15 minutes) and left straight punch face |
| right | 12:00 | horse | left side sweeping/right neck grab (your body is facing 9:00) |
| left | 12:00 | horse | take down into left round elbow (your body is facing 3:00) |
| left | 6:00 | closed | left low guard/right high guard |
| right | 6:00 | back | left inside forearm block |
| right | 12:00 | forward | right 1-2-3 palm trapping hands |
| left | 12:00 | forward | left 1-2-3 palm trapping hands |
| right | 12:00 | middle | high X block |
| right | 9:00 | forward | elbow press take down into right round elbow |
| right | 3:00 | | closed right low guard/left high guard (your body is facing 6:00) |
| left | 6:00 | forward | left 1-2-3 palm trapping hands |
| right | 6:00 | forward | right 1-2-3 palm trapping hands |
| left | 6:00 | middle | high X block |
| right | 3:00 | forward | elbow press take down into right round elbow, right low hammer, left punch low, right punch low |
| left | 12:00 | forward | left downward block |
| right | 12:00 | forward | right rising block |
| right | 6:00 | natural | ready position facing 12:00 |

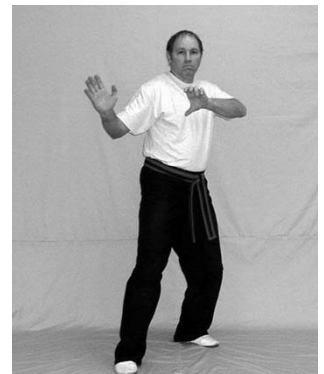
Empty Hand Anyo 3



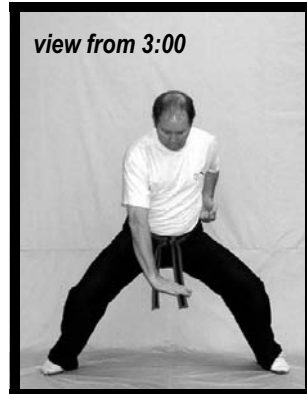
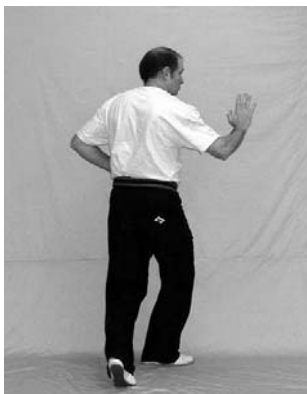
1. Left step to 9:00, circular parry, right snapping punch.



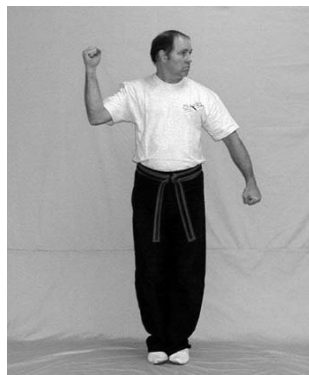
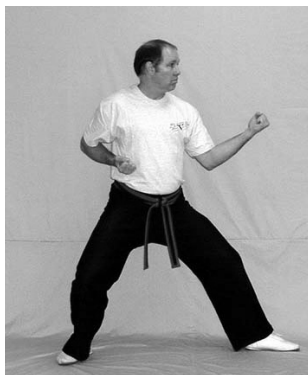
2. Right step to 3:00, right circular parry, left snapping punch



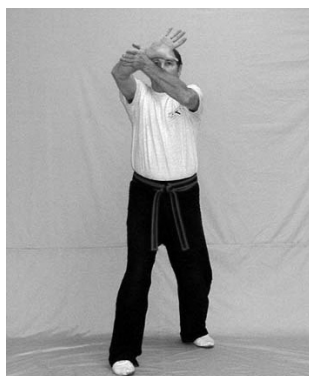
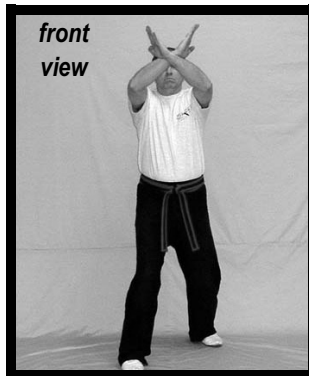
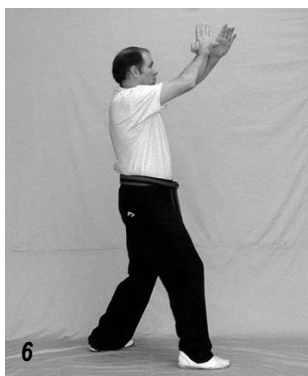
3. Right step to 12:00, left side sweeping (with right hand brace)...



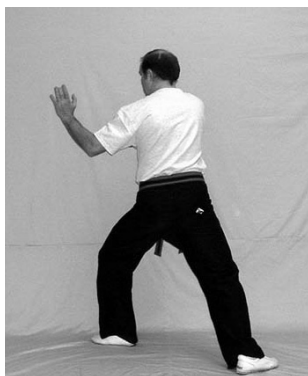
...left back behind step to 6:00, right elbow press, left round elbow strike....



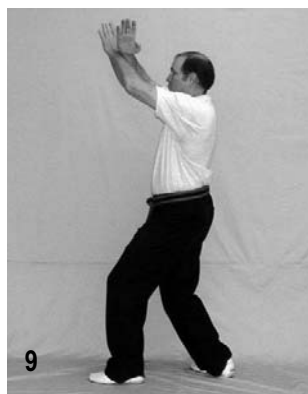
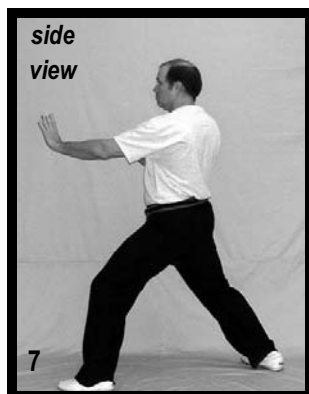
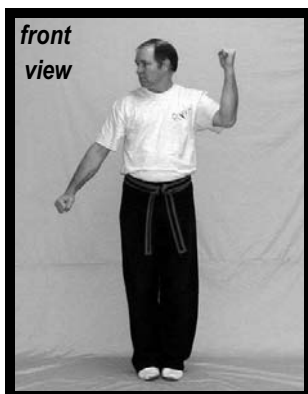
...right step to 6:00, left inside block, left step to 6:00, guard position. 4. Right step to 12:00, right 1-2-3.



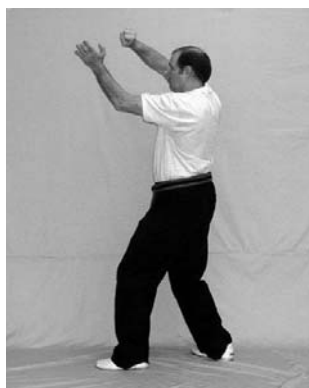
5. Left step to 12:00, left 1-2-3. 6. Right step to 12:00, X block. Right back behind step to 9:00, right grab into



elbow press. Right elbow strike. Right step back to 3:00, left guard position.



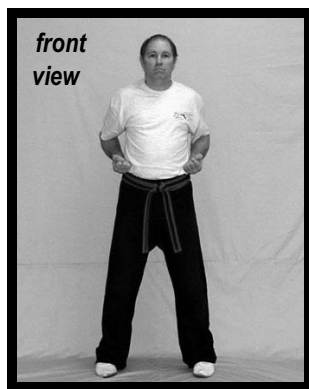
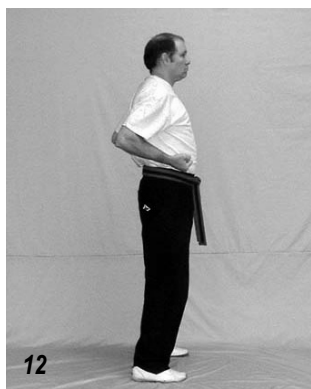
7. Left step to 6:00, left 1-2-3. 8. Right step to 6:00, right 1-2-3. 9. Left step to 6:00, X block.....



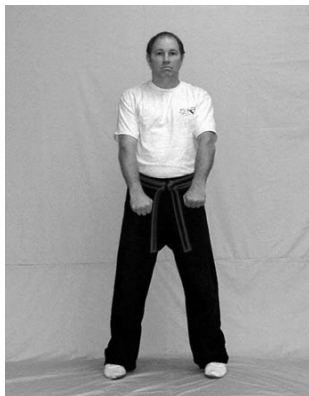
right back behind step to 3:00, right grab into left elbow press. Right elbow strike, right hammer strike...



...left punch, right punch. 10. Left step to 12:00, left down block. 11. Right step to 12:00, right rising block.



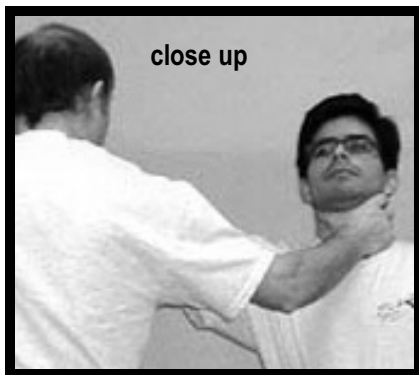
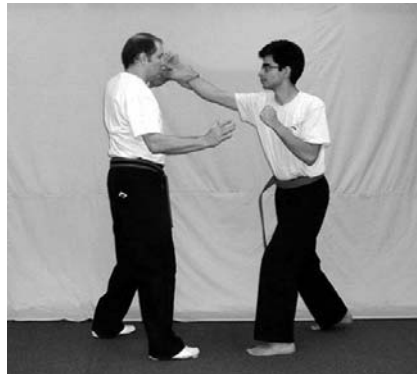
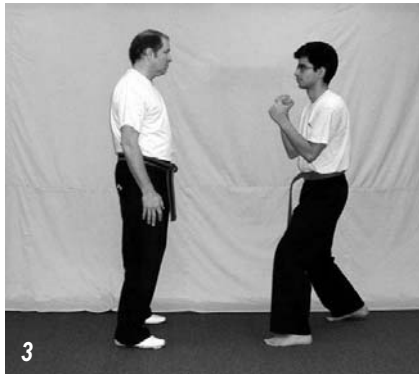
12. Right step back to 6:00, close the form with courtesy.



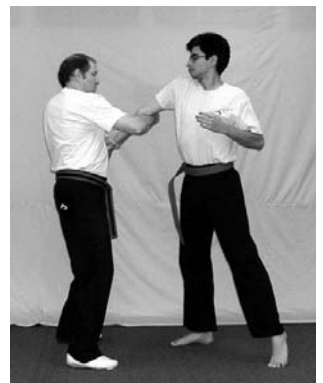
Empty Hand Anyo 3 Applications



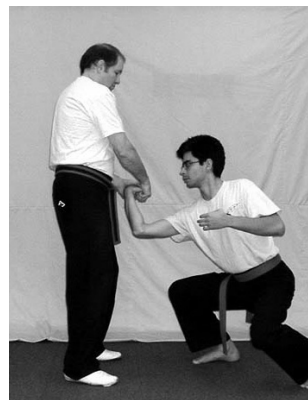
Move 1. You circular parry your opponent's punch and punch counter.



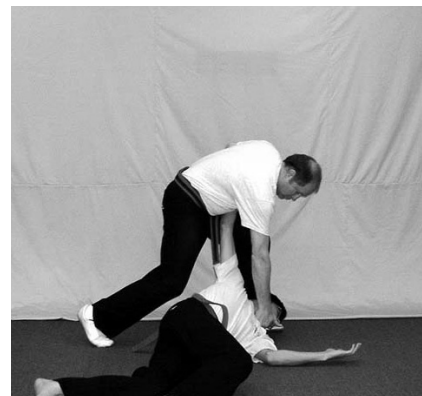
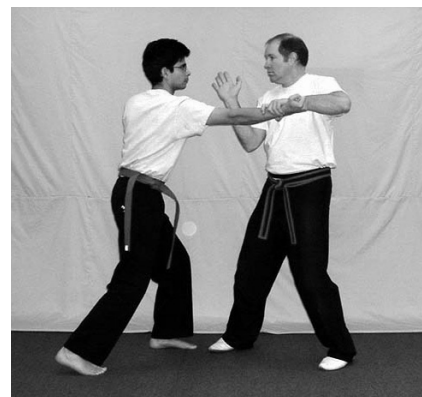
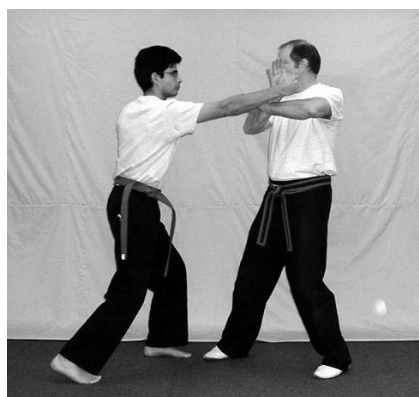
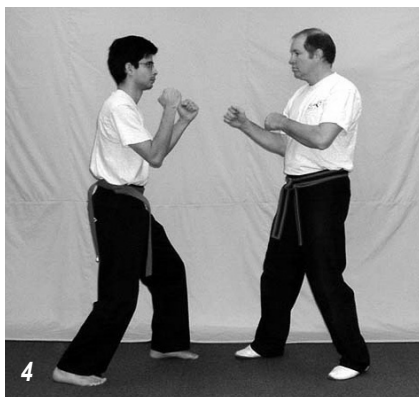
Move 3. You high side sweep and neck capture to do a spiraling takedown.



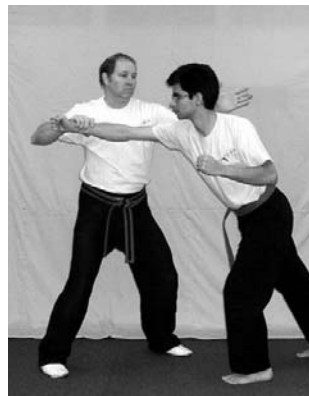
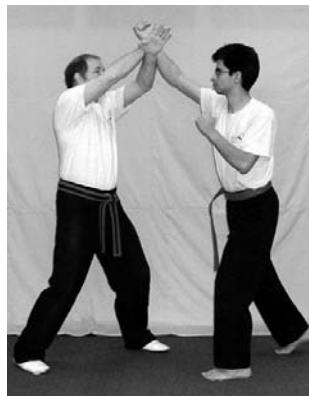
Move 3 (end). You high side sweep and do an "elbow shock."



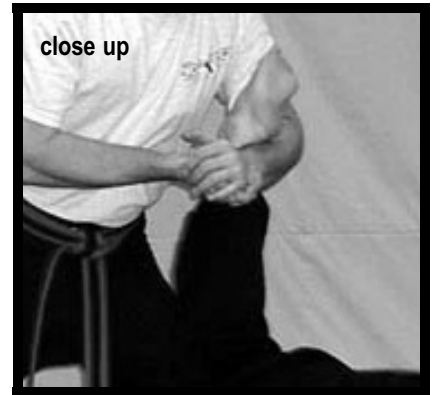
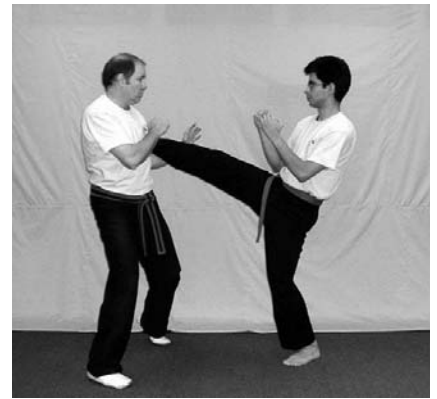
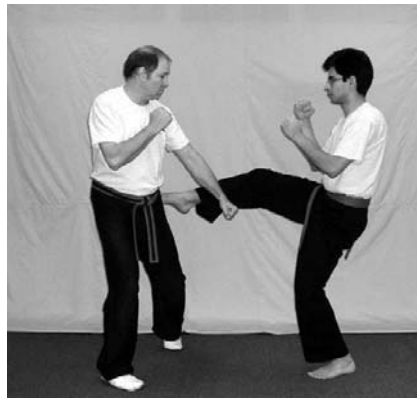
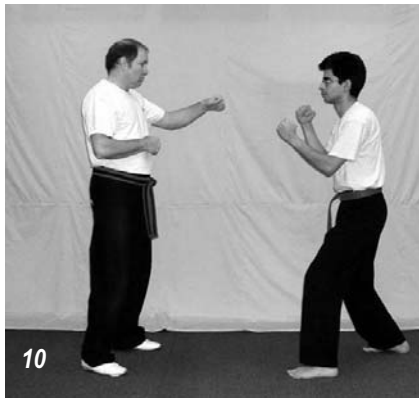
Move 3 (end). If your opponent makes a fist to counter your wrist lock, grab & squeeze the fist for the wrist lock.



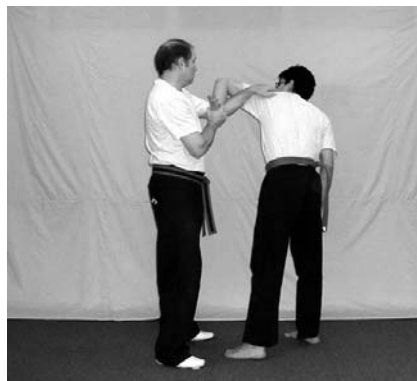
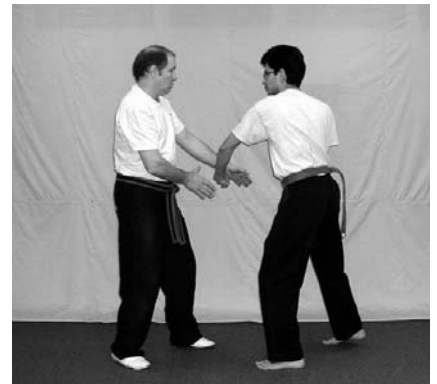
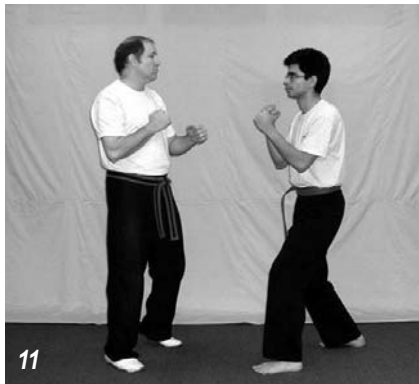
Move 4. Trapping hands with palm punch counter and a head throw follow up.



Move 6. High X block, draw him in to an elbow strike.



Move 10. Downward block and scoop his leg and turn it over for an ankle crank.



Move 11. Rising block and transfer his arm to your other hand and go into a combination single lock/wrist lock.
Note: moves 10 & 11 are examples of flowing with what are normally considered static blocking actions.

Empty Hand Anyo 4 Template

| <u>Step</u> | <u>direction</u> | <u>stance</u> | <u>action</u> |
|--|------------------|---------------|---|
| right | 3:00 | forward | right 1-2-3 palm trapping hands into left round elbow |
| right | 9:00 | closed | right side kick to knee/right back fist to face, set down |
| left | 9:00 | forward | left 1-2-3 palm trapping hands into right round elbow |
| left | 3:00 | closed | left side kick to knee/left back fist to face, left front kick to 12:00, set forward into straddle stance, left 1-2-3 palm trapping hands (final strike is low) |
| right | 12:00 | straddle | right front kick and land in straddle stance, executing the right 1-2-3 palm trapping hands (final strike is low) |
| left | 12:00 | straddle | left front kick and land in straddle stance, executing the left 1-2-3 palm trapping hands (final strike is low) |
| right | 11:00 | cross | right hand grip twists upward |
| left | 6:00 | forward | umbrella |
| (none) | 6:00 | forward | right front kick, land in right forward stance, left punch, right punch, umbrella |
| (none) | 6:00 | forward | left front kick, land in right forward stance, right punch, left punch |
| right | 3:00 | forward | right overhead sweeping into elbow press, right round elbow, right low hammer, left punch, right punch, |
| left | 6:00 | forward | left overhead sweeping into elbow press, left round elbow, left low hammer, right punch, left punch, |
| left | 12:00 | closed | (the following are done with no steps and in this order: |
| a) left reach and c clamp back to left side chamber, | | | |
| b) right reach and c clamp back to right side chamber, | | | |
| c) left inside block, right punch, left punch | | | |
| d) right inside block, left punch, right punch | | | |
| e) left rising block, right punch, left punch | | | |

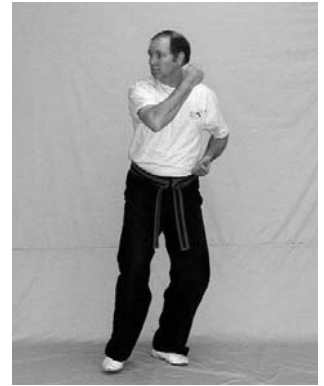
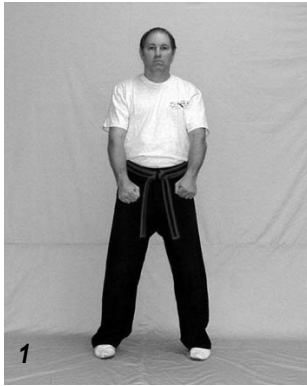
f) right rising block, left punch, right punch

g) reach your right hand over your left, pull back to close to natural stance.

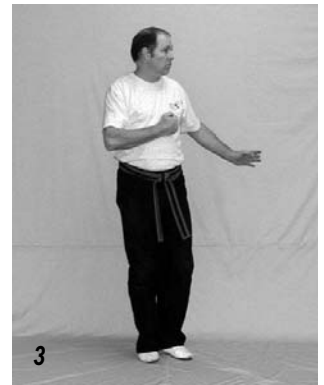
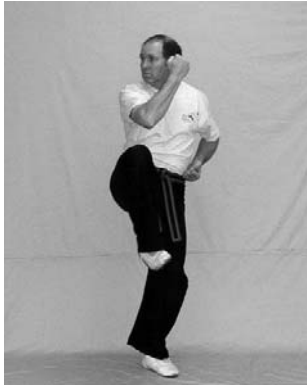


1st Remy Presas Memorial Training Camp masters photo. The Philippines 2006

Empty Hand Anyo 4



1. Right step to 3:00, right trapping hands. 2. Left round elbow, left step to 9:00, right side kick and back fist.



3. Left step to 9:00, left trapping hands.



4. Right round elbow, right step to 3:00, left side kick and backfist...



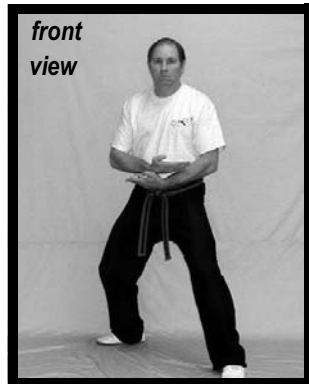
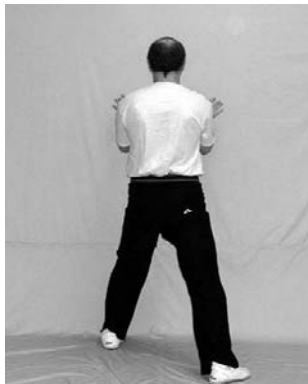
...left front kick to 12:00, left step to 12:00, left trapping hands (strike low)



5. Right front kick to 12:00, step down to 12:00, right trapping hands.



6. Left front kick to 12:00, set down to 12:00, left trapping hands. 7. Right step to 11:00, right arm comes up...



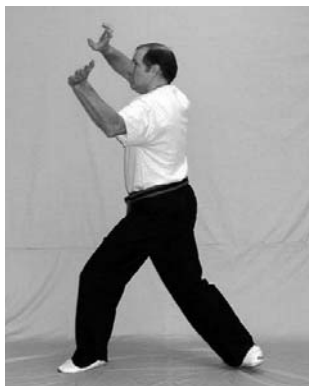
...left step to 6:00 and umbrella.



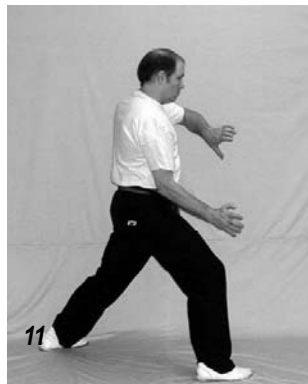
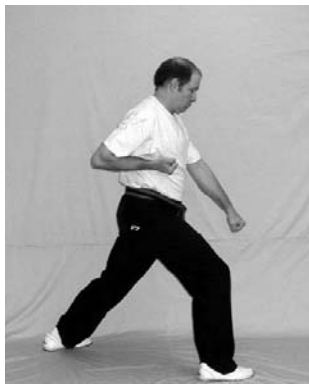
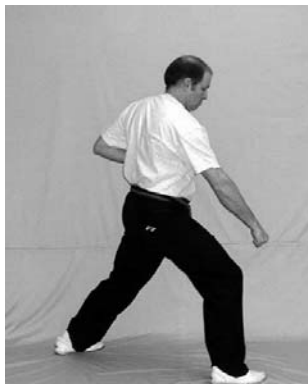
8. Right front kick, set down to 6:00, right punch, left punch, umbrella.



9. Left front kick, set down to 6:00, left punch, right punch.



10. Right back behind step to 3:00, right overhead sweep catch into elbow press, right elbow...



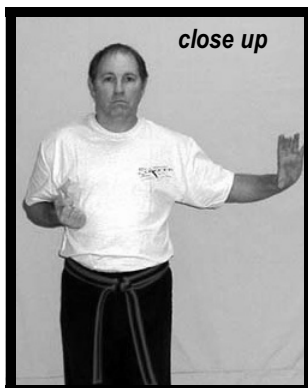
...right hammer strike, left punch, right punch. 11. Left back behind step to 9:00, left overhead sweep catch...



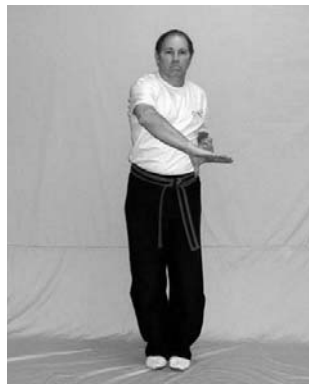
...into left round elbow, left hammer strike, right punch, left punch (photos of the punches on next page.)



(note: the next count is for the rest of the actions) 12. Left step to 3:00, left c clamp parry and draw back to left



side (do this in a figure 8 fashion).



Right c clamp parry and draw back to right hip.



Left inside block, right punch, left punch.



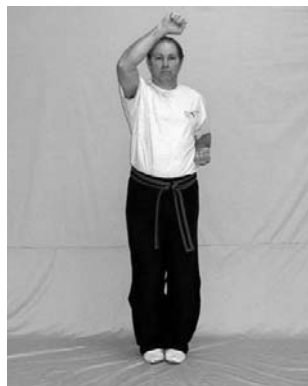
Right inside block, left punch, right punch.



Left rising block



...right punch, left punch.

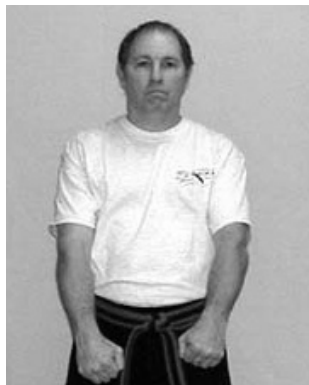


Right rising block...



close up

...left punch, right punch. Reach over with your left hand, open both and draw back to sides to close the form.



Empty Hand Anyo 4 Applications



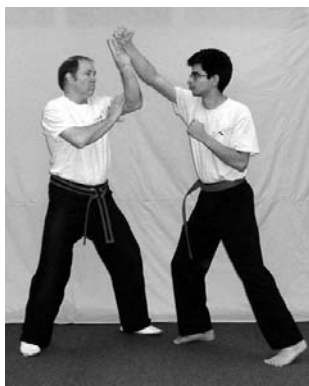
Moves 1&2. Trapping hands into a come along. Use the come along to pull him straight into your elbow strike.



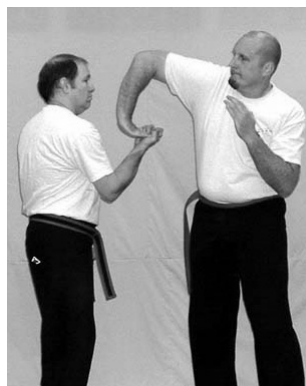
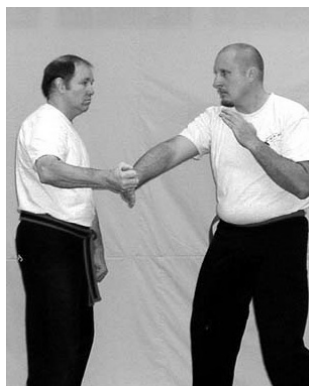
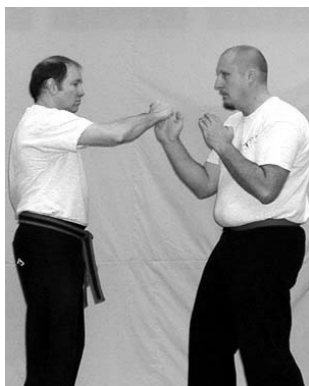
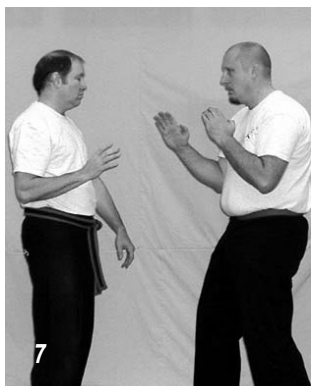
Move 4. Trapping hands into side kick to the inside of his thigh (one of my favorite methods of balance breaking).



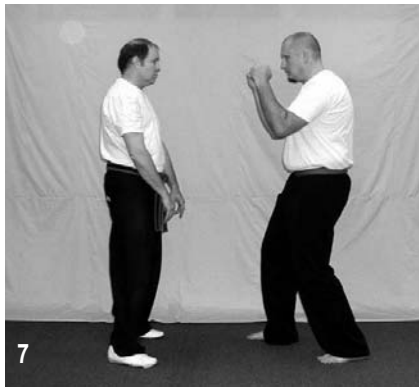
Move 5. Trapping hands and going low into a cartwheel throw.



Move 5. Trapping hands and using the low action to strike his hip insertion for an off balancing move.



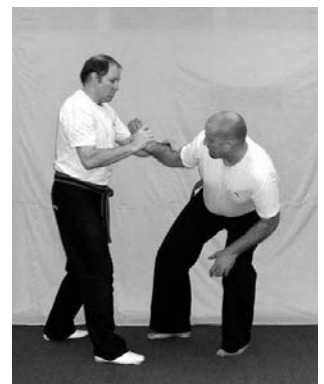
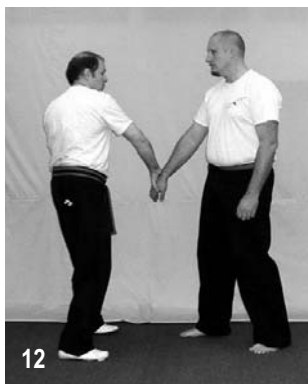
Move 7. Reach and grab his hand and "uppercut" twist for a full finger lock



Move 7. Umbrella defense and go into a "fist" lock (squeezing tightly on the fingers and bending downward).



Move 12. C clamp grab and go into an armpit elbow lock.



Move 12. C clamp grab and go into a downward wrist lock. If he bends his arm (shown above) transfer right away into a center lock.

Empty Hand Anyo 5 Template

| <u>Step</u> | <u>direction</u> | <u>stance</u> | <u>action</u> |
|-------------|------------------|---------------|--|
| right | 3:00 | back | right circular parry (15 minutes), left punch face, right uppercut |
| left | 9:00 | back | left circular parry (15 minutes) right punch face, left uppercut |
| left | 12:00 | horse | left outside forearm block into left side elbow |
| right | 12:00 | | left overhead sweeping into elbow press, left heel hook (crossing in front) |
| left | 9:00 | forward | left punch, right punch, umbrella |
| (none) | 9:00 | forward | right front kick, left punch, right punch |
| right | 6:00 | middle | X block |
| left | 9:00 | forward | drop your left hand down and behind your back and circle your arm up, across and down into a clamp, right rising elbow, right knee |
| right | 3:00 | forward | right side sweeping |
| left | 3:00 | forward | left punch |
| left | 9:00 | forward | left downward block |
| right | 9:00 | forward | right punch |
| right | 12:00 | forward | right downward block |
| left | 12:00 | forward | left rising block |
| right | 12:00 | forward | right rising block |
| left | 12:00 | forward | left rising block |
| right | 9:00 | back | right knife hand block |
| left | 7:30 | back | left knife hand block |
| left | 3:00 | back | left knife hand block |
| right | 4:30 | back | right knife hand block |
| right | 6:00 | forward | right rising block/left low sweep |

| | | | |
|--------|-------|---------|--|
| (none) | 6:00 | forward | left front kick, right punch, left punch, left rising block/right low sweep |
| (none) | 6:00 | forward | right front kick, left punch, right punch, right rising block/left low sweep |
| right | 3:00 | forward | right downward block |
| left | 3:00 | forward | left straight punch |
| left | 9:00 | forward | left downward block |
| right | 9:00 | forward | right straight punch |
| right | 12:00 | natural | ready position |



Locking sequence taught at the DAV Summer Camp 2007.

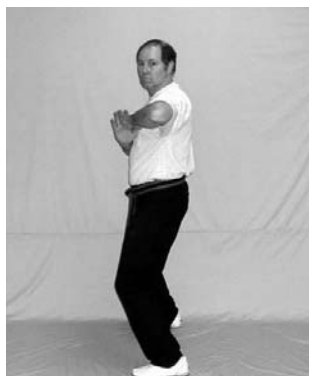
Empty Hand Anyo 5



1. Right step to 3:00, right circular parry, left punch, right uppercut



2. Left step to 9:00, left circular parry, right punch, left uppercut



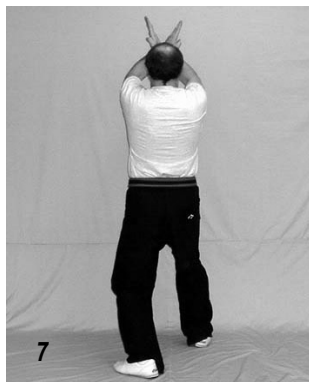
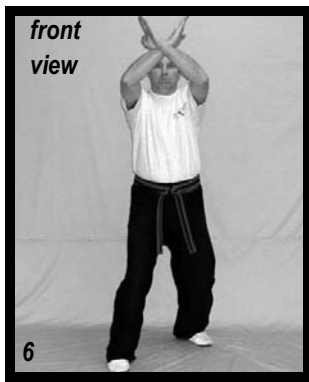
3. left step to 12:00, left outside forearm block, left side elbow, right step to 12:00, left high side sweeping into...



elbow press, left foot hook, set to 9:00, left punch, right punch (shown on next page)



4. Middle level umbrella. 5. Right front kick to 9:00, set forward, left punch, right punch.



6. Right step to 6:00, X block. 7. Left rear circle step to 3:00, swing your left arm under and raise it up and ...



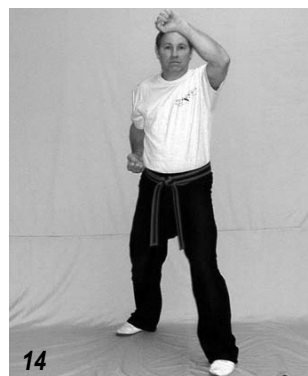
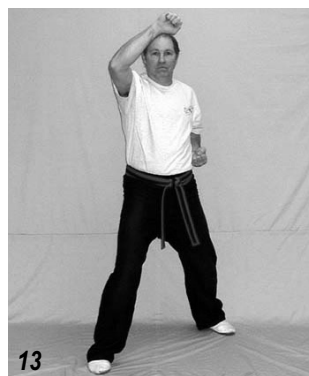
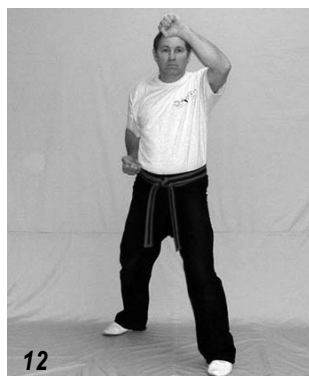
...bring it down into a clamp, right rising elbow to your palm, right knee smash as you bring both hands down...



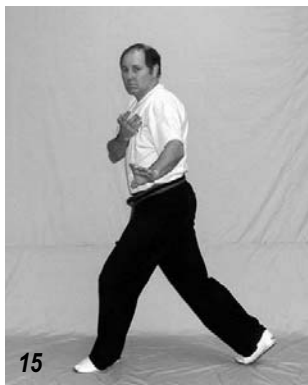
...right step to 9:00, right side sweeping.



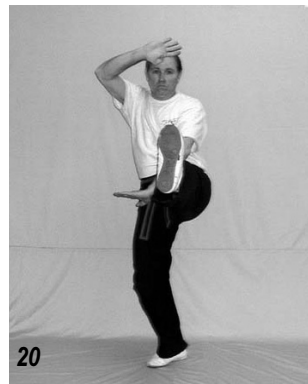
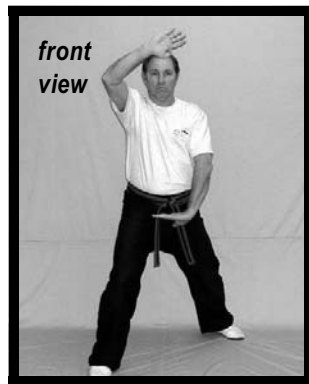
8. Left step to 9:00, left straight punch. 9. Left step to 3:00, left downward block. 10. Right step to 3:00...



...right punch. 11. Right step to 12:00, right downward block. 12. Left step, left rising block. 13. (repeat right).



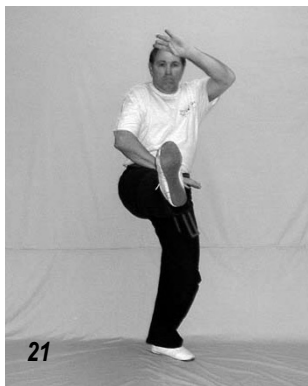
14. (repeat left). 15. Right back behind step to 9:00, right knife hand block. 16. Left step to 8:30...



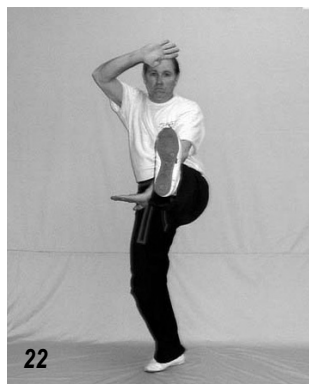
...left knife hand block. 17. Left step to 3:00, left knife hand block. 18. Right step to 4:30, right knife hand block. 19. Right step to 6:00, right rising block, left low sweep. Left front kick...



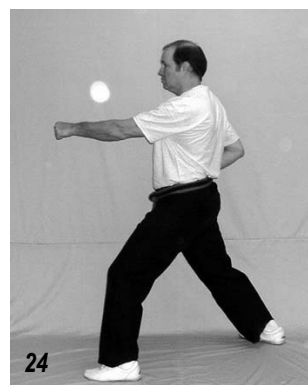
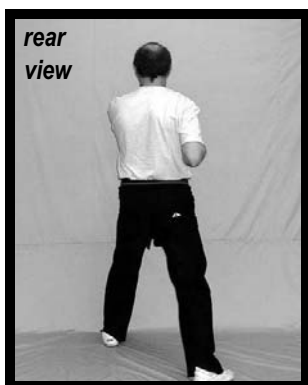
...set forward, right punch, left punch, left rising block/right low sweep.



21. Right front kick, set forward, left punch, right punch...



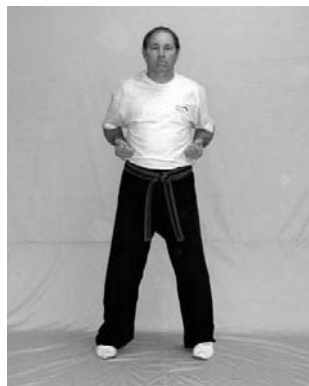
...right rising block/left low sweep. 22. Left front kick, set forward, right punch, left punch.



23. Right rear circle step to 3:00, right downward block. 24. Left step to 3:00, left punch.



25. Left back behind step to 9:00, left downward block. 26. Right step to 9:00, right punch.

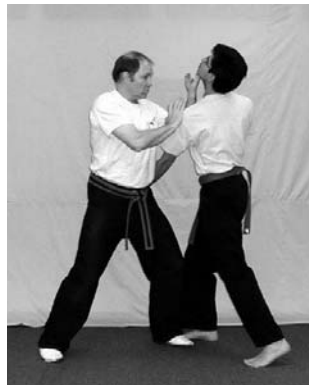


27. Right step to 3:00. Right side sweeping to hip, then close the form.

Empty Hand Anyo 5 Applications



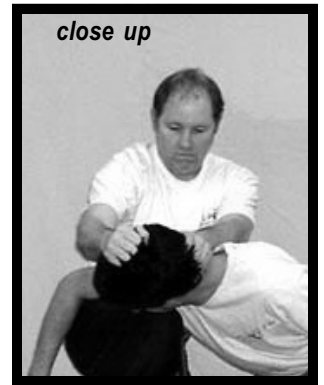
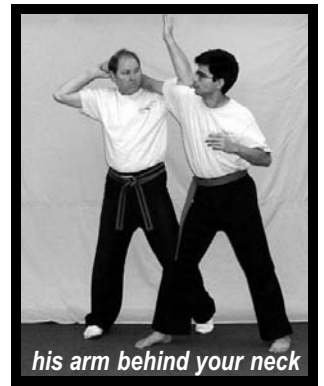
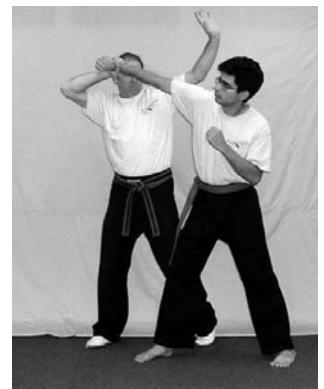
Move 1. Circular parry your opponent's punch and counter with a straight punch and uppercut.



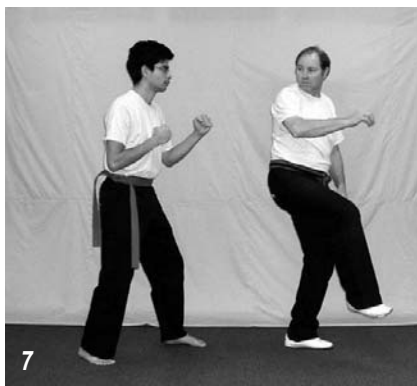
Move 1 (variation). Right after the uppercut counter, grab his head for a head takedown.



Move 3. Block and elbow strike. Clear his arm to go behind him for a heel hook takedown and then punch.



Moves 6&7. High X block, step through to execute an elbow clamp to his shoulder, elbow strike his face and follow up with a knee smash. You can have his arm in front or behind your neck as you clamp.



Move 7 (end). Coming off of a knee smash or a kick, set down to the rear for a diving throw.

Empty Hand Anyo 6 Template

| <u>Step</u> | <u>direction</u> | <u>stance</u> | <u>action</u> |
|-------------|------------------|---------------|--|
| left | 12:00 | forward | 1-2-3 palm left trapping (abanico style – high low), right punch, left punch |
| left | 6:00 | middle | right horizontal parry, right low palm strike, right push, left punch, right punch, umbrella |
| | 12:00 | | left front kick, set forward to middle stance |
| right | 12:00 | cross | left low hammer |
| right | 6:00 | back | left inside block |
| left | 6:00 | back | right inside block |
| left | 12:00 | forward | left punch |
| right | 12:00 | forward | right punch |
| left | 12:00 | cross | right low hammer, right back kick, set into left back stance facing 6:00, left knife hand block |

(footwork) step with your right foot forward to 6:00, pivot on your toes to face 12:00, step back with your left foot to 6:00 to form right forward stance. You end up facing 12:00. **(hand work)** Your right hand scoops up, circles over your head and cuts across your body to your left hip.

(footwork) step with your left foot forward to 12:00, pivot on your toes to face 3:00, step back with your right foot to 9:00 to form left forward stance. You end up facing 3:00. **(hand work)** Your left hand scoops up, circles over your head and cuts across your body to your right hip.

(footwork) step with your right foot forward to 3:00, pivot on your toes to face 11:00, step back with your left foot to 4:30 to form right forward stance. You end up facing 10:30. **(hand work)** Your right hand scoops up, circles over your head and cuts across your body to your left hip.

step with your right back to 4:30 into forward stance. You execute an elbow press/takedown.

| | | | |
|-------|-------|---------|----------------|
| right | 12:00 | natural | ready position |
|-------|-------|---------|----------------|

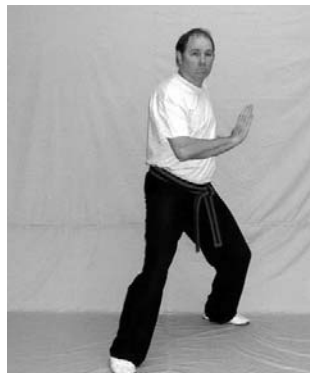
Empty Hand Anyo 6

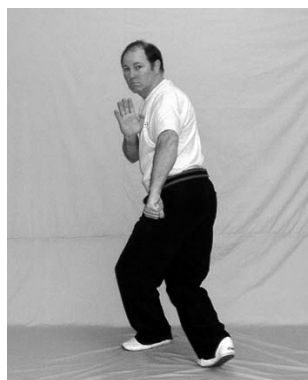
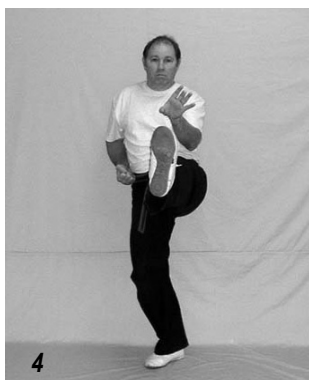


1. Left step to 12:00, trapping hands with high/low strike, right punch, left punch.

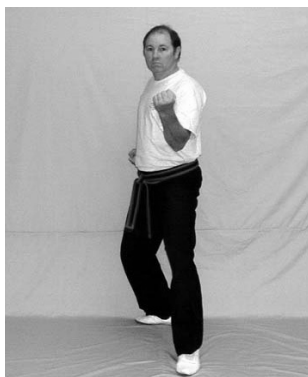


2. Left step to 6:00, right horizontal parry, palm strike to groin, right push, left punch, right punch.





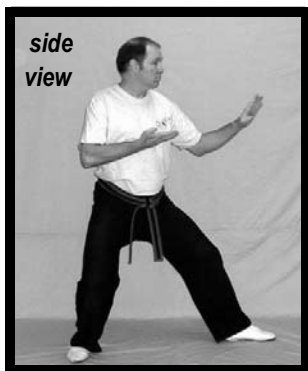
3. Middle level umbrella. 4. Left front kick, set forward, right cross behind step, left low hammer, right step...



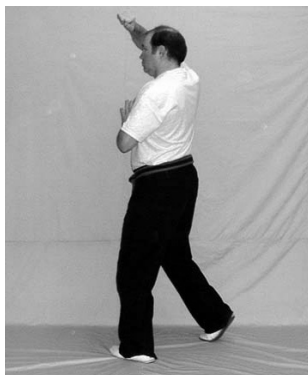
to 6:00, left inside block. 5. Left step to 6:00, right inside block. 6. Left step to 12:00, left punch, right step...



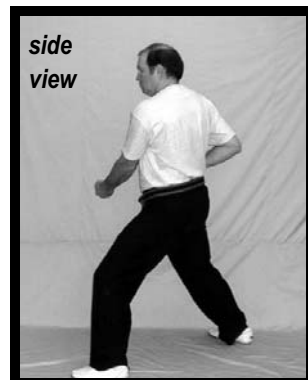
...to 12:00, right punch, left cross behind step, right back/side kick to 12:00, set to 12:00 (you facing 6:00)...



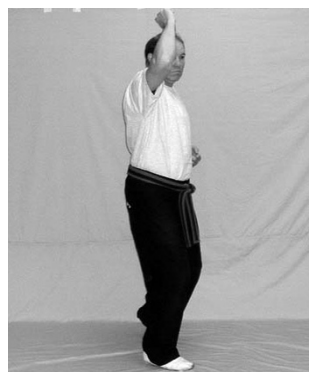
...left knife hand block. 7. Right step to 6:00, right hand scoops upward, goes around the head...



...pivot to face 12:00, left step to 6:00, right hand goes down to your left side.



8. Left step to 12:00, right rear circle step to 9:00 (you facing 6:00), repeat hand action with left hand.



9. Right step to 3:00, pivot and left step to 4:30, repeat hand action with right hand, right step to 4:30,



right hand pulls back and left elbow press. 10. Right step to 9:00, close the form.

Empty Hand Anyo 6 Applications



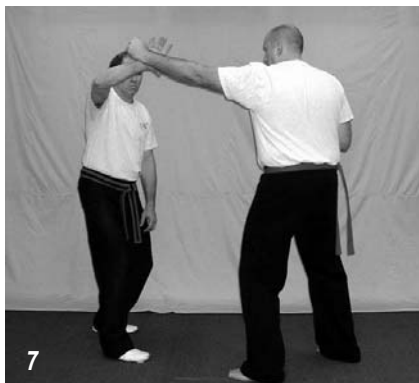
Move 1. Trapping hands into a high/low counter strike sequence.



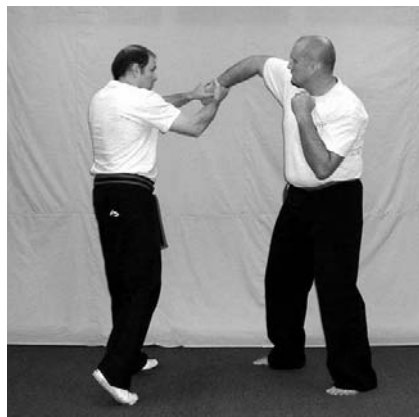
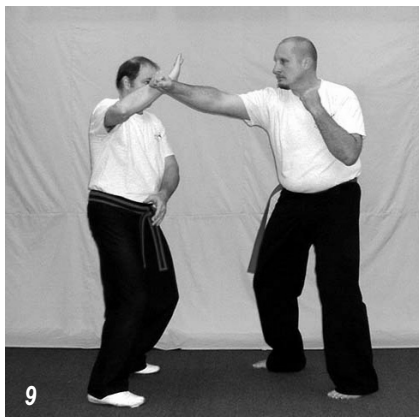
Move 2. Trapping hands to low palm, push (tusok) as he doubles over and follow up punch.



Move 2 alternate. If he blocks your low strike you transfer right away into a diving throw.



Move 7. Side sweeping catch into a side by side throw.

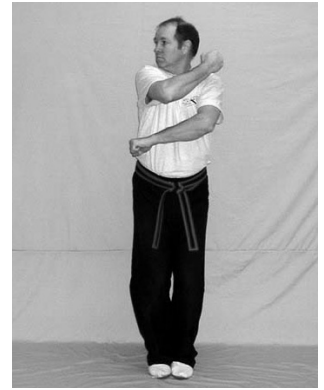
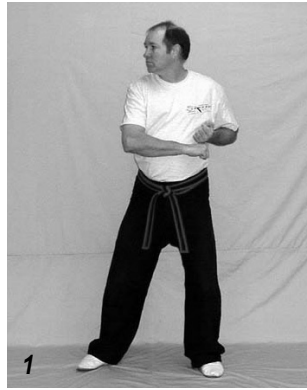
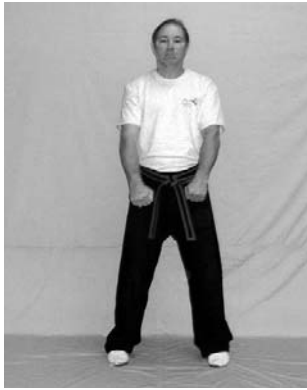


Move 9. High side sweeping into a standing center lock. If your opponent shifts before you secure the lock, you pull his arm straight and do an elbow press.

Empty Hand Anyo 7 Template

| <u>Step</u> | <u>direction</u> | <u>stance</u> | <u>action</u> |
|-------------|------------------|---------------|---|
| right | 3:00 | back | right double block (page 23), draw your left foot to your right, right back fist, right side kick, set down to closed stance |
| left | 9:00 | back | left double block, draw your right foot to your left, left back fist, left side kick, left front kick to 12:00 |
| left | 12:00 | middle | low X block, high X block |
| right | 12:00 | forward | right side sweeping |
| left | 12:00 | forward | right circular parry (15 minutes), left spear hand, right elbow strike into left palm |
| right | 9:00 | closed | right high guard/left low guard, left high guard/right low guard |
| left | 3:00 | forward | left side sweeping, right punch, left punch, left foot hook, left side kick to 3:00, left front kick to 6:00, set foot down to closed stance, set right foot to middle stance |
| | 12:00 | middle | low X block, high X block |
| left | 12:00 | forward | left side sweeping |
| right | 12:00 | forward | left circular parry (15 minutes), right spear hand, left elbow strike into right palm |
| left | 9:00 | closed | left hi guard/right low guard, right high guard, left low guard |
| right | 3:00 | forward | right side sweeping, left punch, right punch, right foot hook, right side kick to 3:00, right front kick to 12:00, set foot down to right middle stance |
| | 12:00 | | right rising block, right uppercut |
| right | 6:00 | middle | left rising block, left uppercut, grab high with both hands and pull down to right knee smash, close to ready position. |

Empty Hand Anyo 7



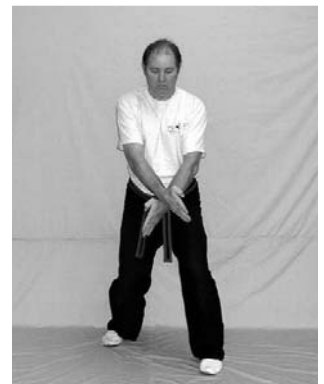
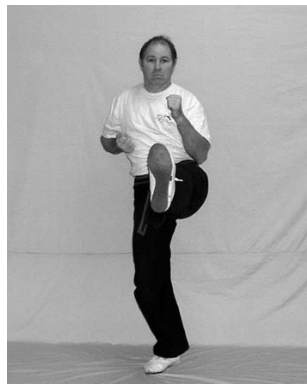
1. Right step to 3:00, combined right inside block/left rising block, left step to 3:00, right back fist...

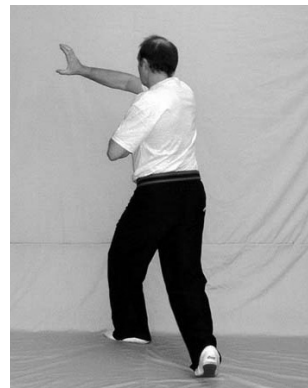
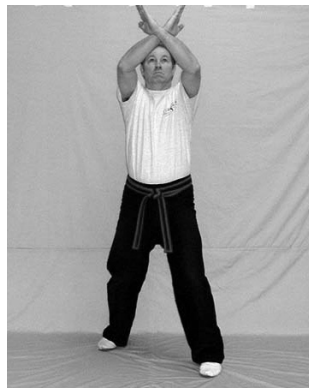


...right side kick, set right foot next to left foot. 2. Left step to 9:00, combined left inside block/rising block...

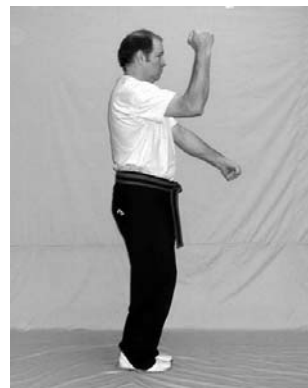


...left step to 9:00, left back fist, left side kick, left front kick, set down to 12:00, low X block...

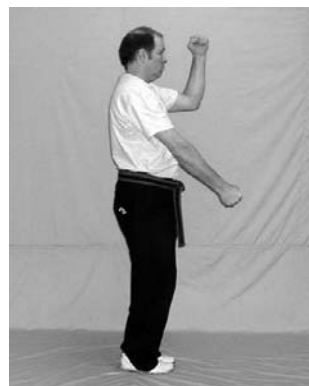




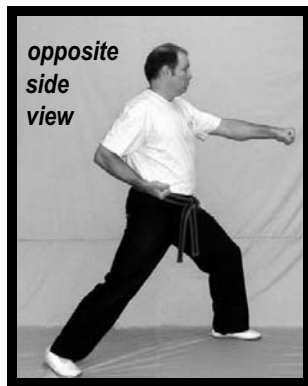
...high X block. 3. Right back behind step to 12:00, right high side sweeping. 4. Left step to 12:00, left spear hand.



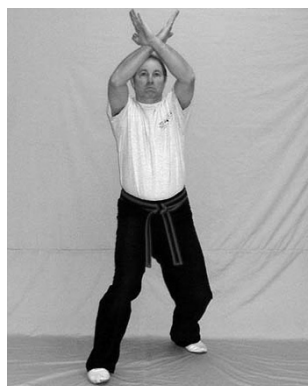
5. Right round elbow strike to palm. 6. Right rear circle step to 12:00 (you face 9:00), combined right high...



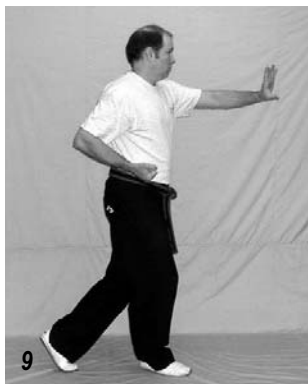
...guard/left low guard, combined right low guard/left high guard. 7. Left rear circle step to 3:00, left side sweep,



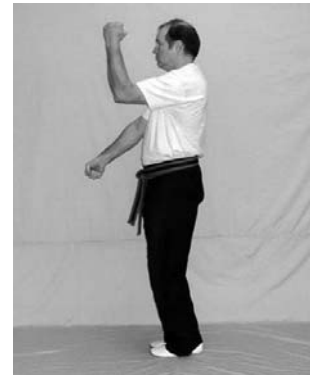
...right punch, left punch. 8. Left foot hook, left side kick...



...left front kick to 6:00, set next to right foot, right step to 6:00, low X block, right X block.



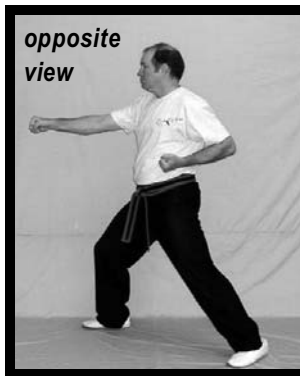
9. Left rear circle step to 6:00, left side sweeping. 10. Right step to 6:00, right spear hand.



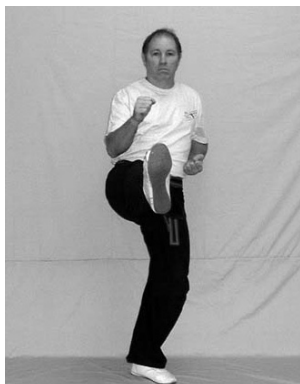
11. Left round elbow strike to palm. 12. Left back behind step to 6:00 (you face 3:00), combined left high guard/right

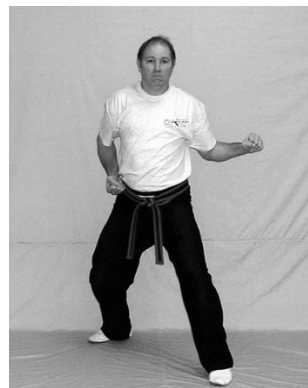
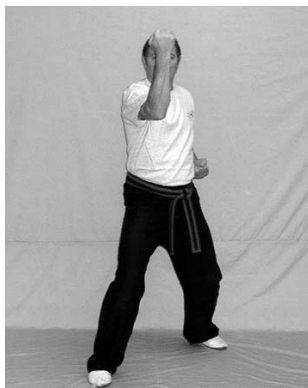


low guard, right high guard/left low guard. 13. Right step to 9:00, right side sweeping, left punch, right punch.

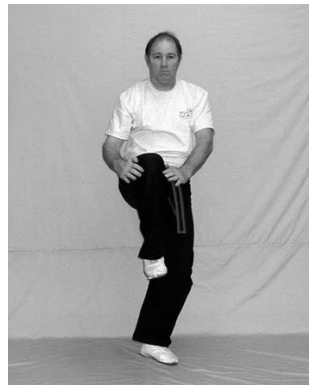
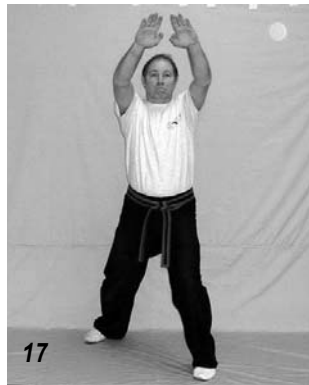
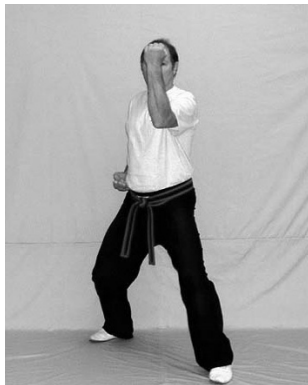


14. Right foot hook, right side kick to 3:00, right front kick to 12:00, set forward to 12:00. 15. Right rising block, right uppercut.



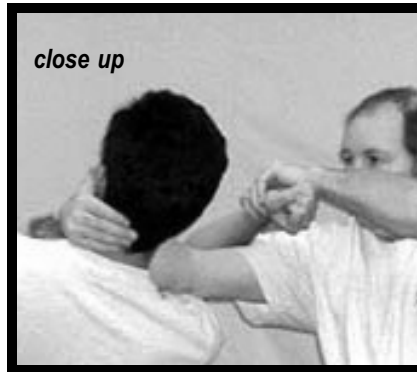


16. Right step to 6:00, left rising block, left uppercut.

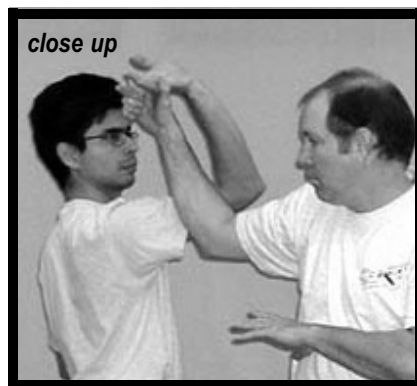
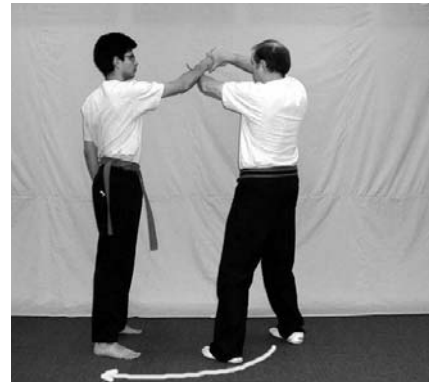
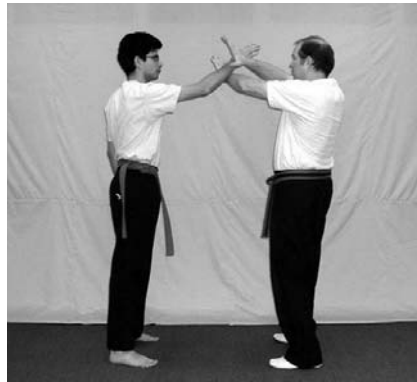
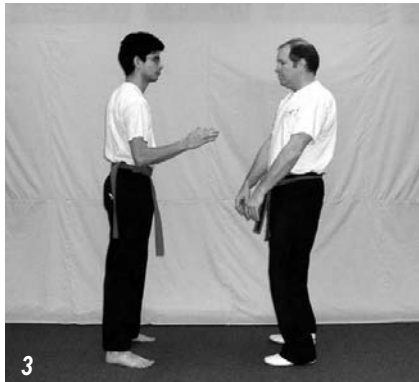


17. Reach up with both hands, pull down with both of them into right knee smash. Close form.

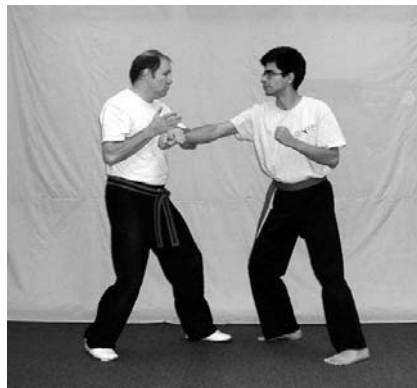
Empty Hand Anyo 7 Applications



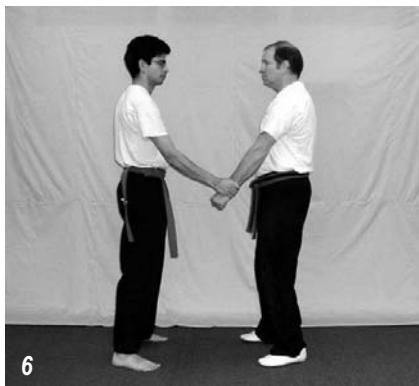
Move 1. Block his punch and shoulder/elbow lock him. You can use a head takedown follow up if you want.



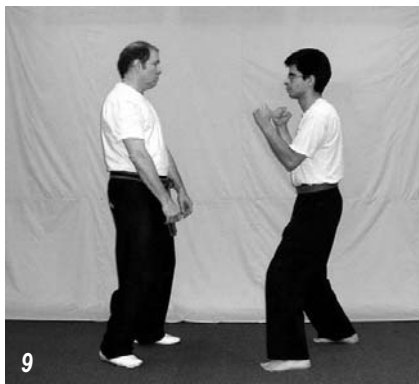
Move 3. High X block, right rear circle step into a two finger lock take down.



Move 4. Circular parry into throat strike. If he slips the throat strike, transfer over into a spiral throw.



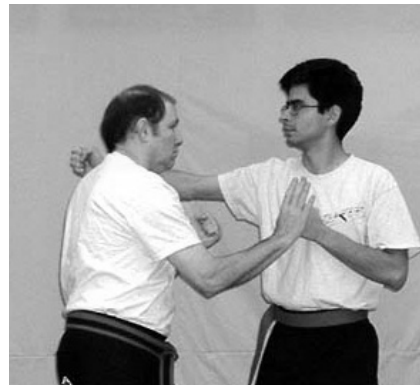
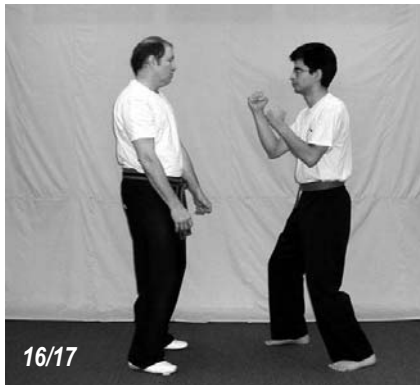
Move 6. Counter his wrist grab with an elbow shock.



Move 9. Umbrella into a shoulder lock (continued on next page).



If he slides out of the shoulder lock, transfer over to the diving throw.



Moves 16 & 17. Block his punch with a rising block. Check his other hand as you uppercut him. Then grab his head and pull it down to a knee smash.

Empty Hand Anyo 8 Template

| <u>Step</u> | <u>direction</u> | <u>stance</u> | <u>action</u> |
|-------------|------------------|---------------|---|
| (none) | 12:00 | forward | right front kick, right downward block, left punch, right punch |
| (none) | 12:00 | forward | left front kick, left downward block, right punch, left punch |
| (none) | 12:00 | forward | right foot sweep/right horizontal sweep, right side kick, set into right middle stance, right downward block, left punch, right punch |
| right | 6:00 | forward | left downward block, left inside block, right punch, left punch |
| left | 6:00 | forward | right downward block, right inside block, left punch, right punch |
| (none) | 12:00 | forward | high X block |
| right | 6:00 | forward | pull down into elbow press |
| right | 12:00 | forward | right horizontal parry, left throat strike |
| left | 12:00 | forward | left horizontal parry, right throat strike |
| left | 6:00 | forward | umbrella, left knife hand strike |
| right | 6:00 | forward | umbrella, right knife hand strike |
| left | 10:00 | (none) | left circular parry (30 minutes), right reaches forward (thumb down) |
| right | 10:00 | cross | left side kick |
| left | 2:00 | cross | |
| right | 2:00 | (none) | |
| left | 2:00 | cross | right circular parry (30 minutes), left reaches forward (thumb down), right side kick |
| right | 9:00 | cross, | left step to 9:00, natural stance, close form |

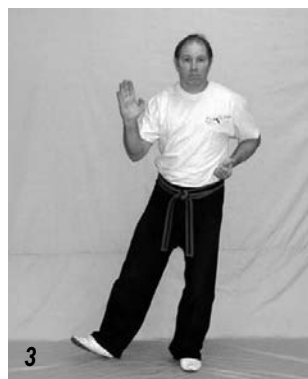
Empty Hand Anyo 8



1. Open arms slightly, right front kick to 12:00, set forward to 12:00, right downward block, left punch,



right punch. 2. Left front kick to 12:00, set forward to 12:00, left downward block, right punch, left punch.



3. Combined right horizontal parry/foot sweep, right side kick to 1:30, set forward to 12:00,



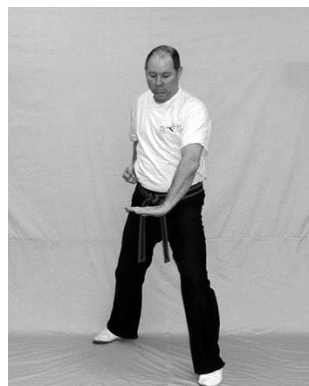
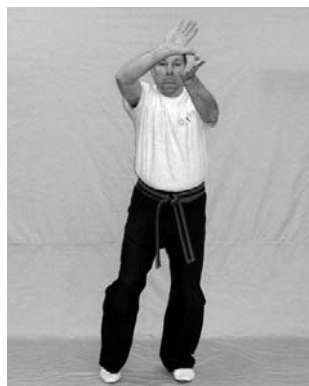
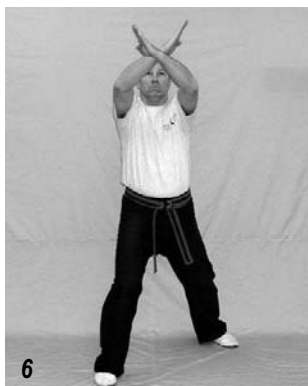
right downward block, left punch, right punch. (completed on next page).



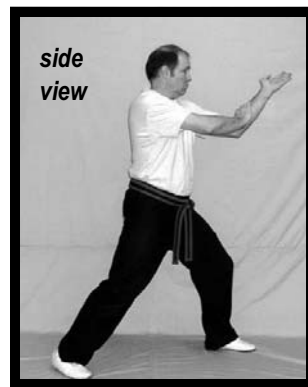
4. Right step to 6:00, left downward block, left inside block, right punch, left punch.



5. Right step to 6:00, right downward block, left punch, right punch.



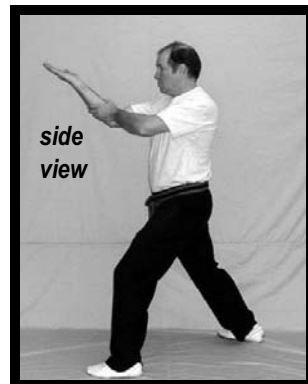
6. High X block, right step to 6:00, pull back to left elbow press. 7. Right step to 12:00...



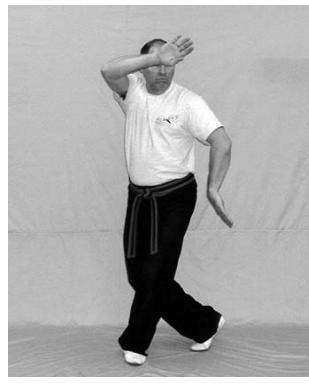
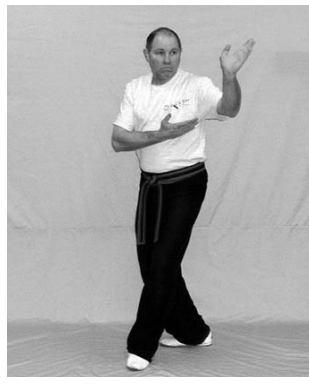
...combined right neck strike/left horizontal parry. 8. Left step to 12:00, combined right strike to neck/left...



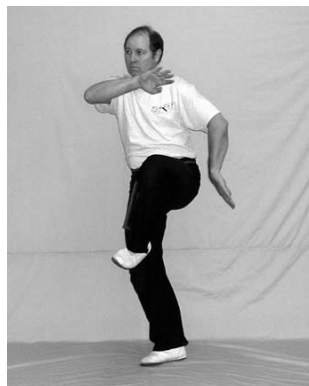
...horizontal parry. 9. Left step to 6:00, umbrella, left knife hand strike. 10. Right step to 6:00, umbrella, right...



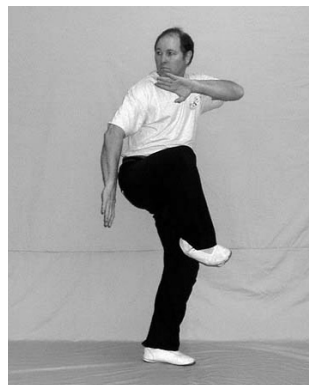
...knife hand strike.



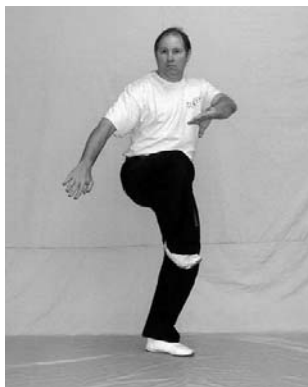
11. Right cross behind step to 10:30, left circular parry (60 minutes), right high sweep, left side kick...
(note: this is the empty hand action for the spiral throw and both hands are circling)



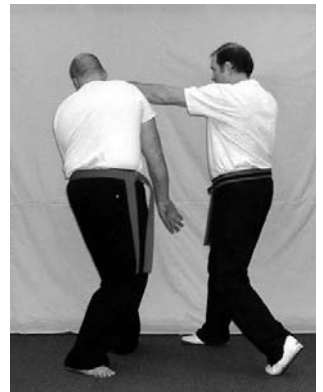
12. Left cross over step to 1:30, right circular parry, left cross behind step, right high sweep,



right side kick. Right cross over step to 3:00 and close the form.



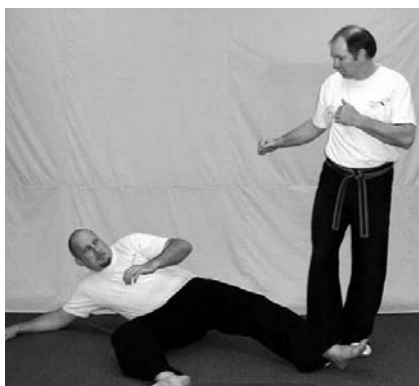
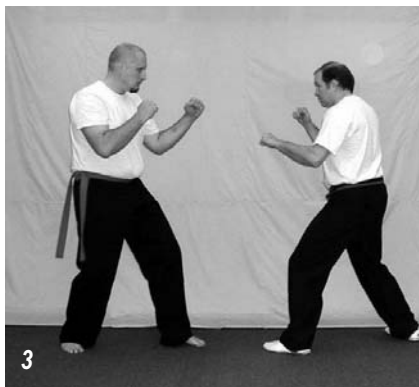
Empty Hand Anyo 8 Applications



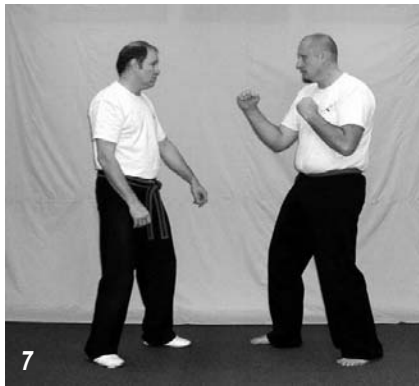
Move 1. Open arms and kick. Use the downward block to free your arm and follow up punch.



Move 1 (middle). Downward block and sweep his arm up into a downward wrist lock.



Move 3. Check his lead hand and execute a foot sweep. Follow up with a low side kick when he is down.



Move 7. Horizontal parry and straight knife hand strike to the neck.



Move 9. Umbrella and counter knife hand strike or straight palm strike (shown above).



Move 11. Trapping hands with a low counter. Angle step as you hit low and follow up side kick to his thigh.



Move 11. You circular parry and follow up palm strike. A variation to the standard spiral throw is to put your thumb at the base of your partner's jaw behind the ear and dig in to aid the throw. After he is down, you cross your leg over his arm and behind his neck to set up an arm lock.

Cane Anyos



These are the anyos that Prof. Presas taught both in the U.S. and the Philippines. They contain all the basic strikes and defenses for cane application. These pages originally appeared in my book *Modern Arnis - The Book Of Basics*.

Cane Anyos 1- 4

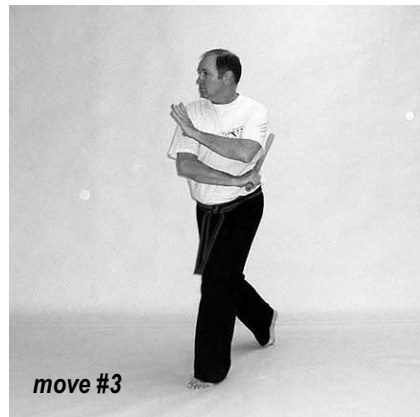
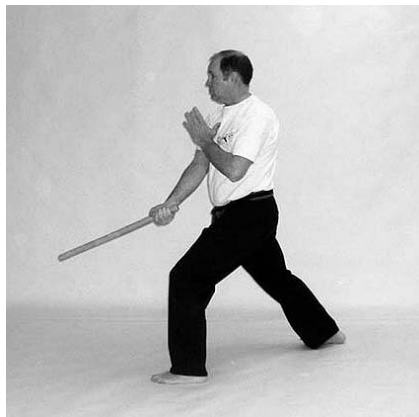
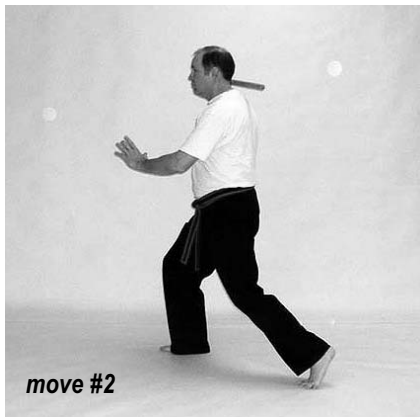
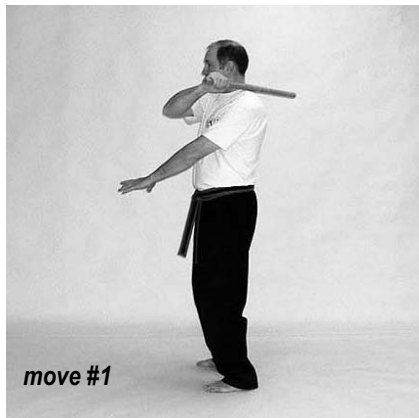
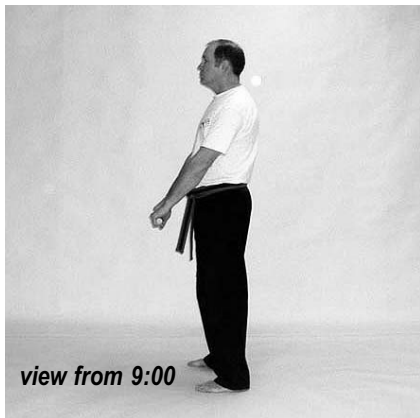
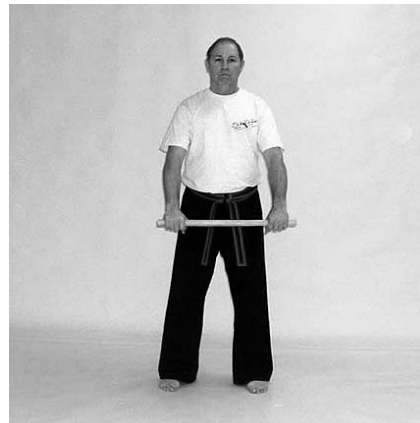
There are only 4 cane forms or *anyos* that are taught in Modern Arnis. These cane anyos have been demonstrated in Remy Presas' first book on Modern Arnis as well as in tape #5 of his first video tape series. A question was raised as to whether these were his grandfather's practice sets or anyos of his own design. I asked Roland Dantes about this – *"From what I can remember the Professor told me, part of it was from his grandfather and part of it he incorporated into his system from all the combinations of styles and techniques that he researched on."* This sounds logical as the first three anyos look as though they are set up for more of a flowing performance while anyo 4 looks more Japanese kata-like in footwork arrangement. I will show the anyos as he taught them to me. You can cross reference his first book and his taped material as well. (note: When Prof. Presas demonstrated anyos 1&4 in his first video tape series, his #8 and #9 strikes were more of a *banda y banda* action than striking. It is also interesting to note that in his video he did anyo 4 with a blade rather than a stick.)

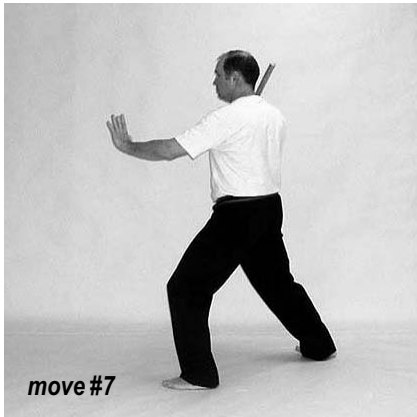
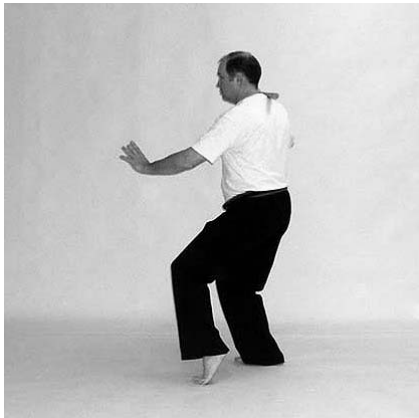
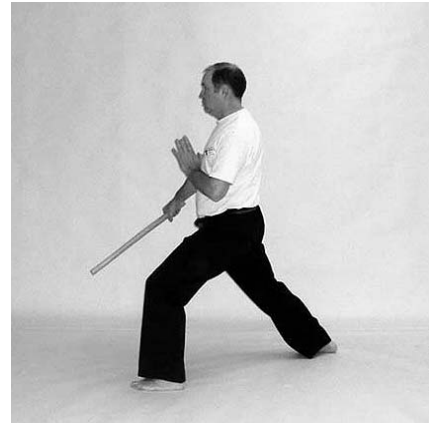
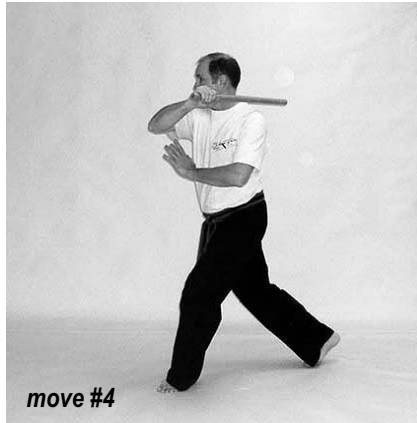
For the sake of clarity, I use the clock face for reference of the direction you step. The breakdown for the text is explained in the first anyo and it will hold true for the rest of them. Note: Anyos 1&2 are shown from a 9:00 vantage point.

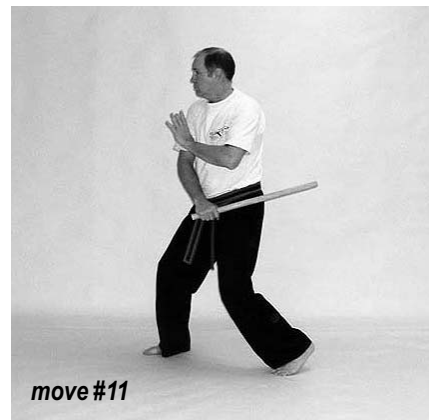
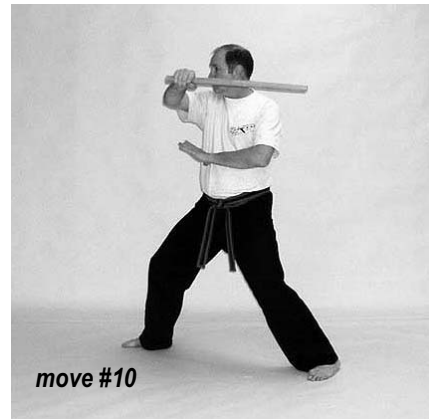
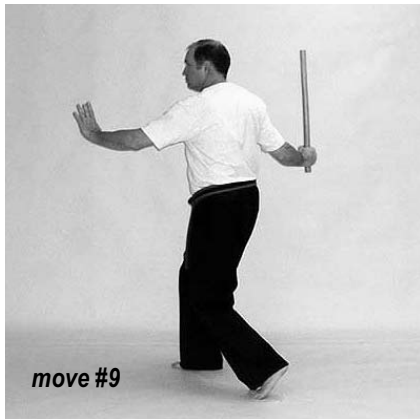
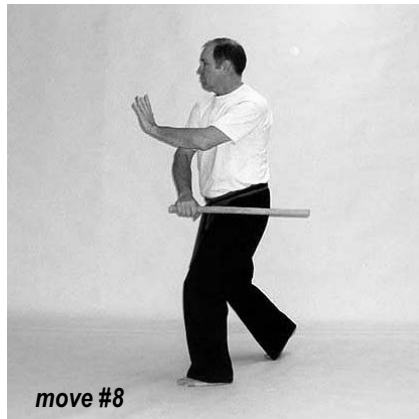
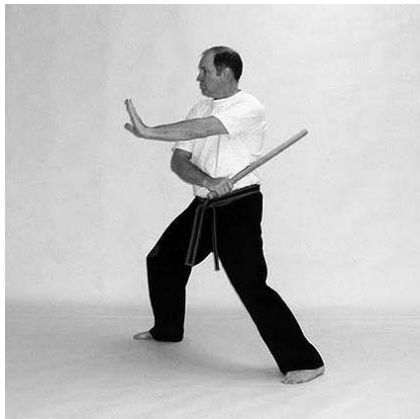
Cane Anyo (form) #1

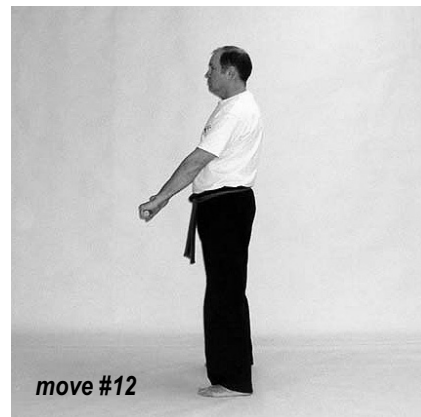
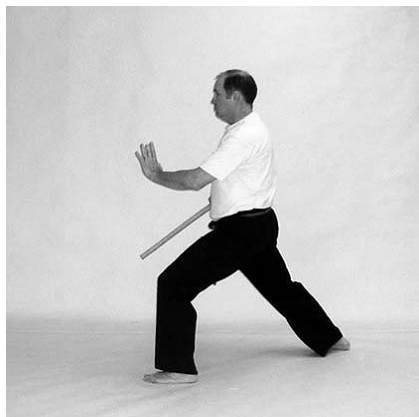
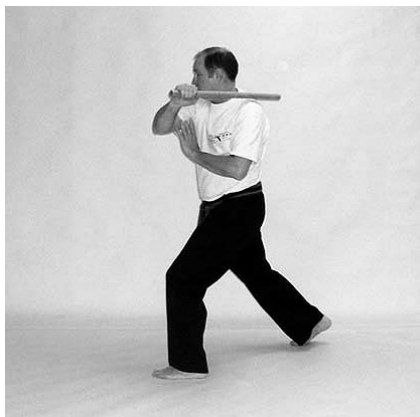
| <u>strike/block</u> | <u>foot - step</u> | <u>stance</u> | <u>direction of step</u> |
|----------------------|--------------------|---------------|--------------------------|
| 1. #8 | right - forward | forward | 12:00 |
| 2. #9 | left – forward | forward | 12:00 |
| 3. #4 | right – forward | horse | 12:00 |
| 4. #8 | right – backward | forward | 6:00 |
| 5. #9 | left – backward | forward | 6:00 |
| 6. Brace right | left – forward | middle | 12:00 |
| 7. Cut through left | right – forward | middle | 12:00 |
| 8. up cut right side | right – backward | forward | 6:00 |
| 9. up cut left side | left – backward | forward | 6:00 |
| 10. advance - #12 | right – forward | forward | 12:00 |
| 11. #8 | right – backward | forward | 6:00 |
| 12. Ready | right – forward | ready | 12:00 |

Notes: you look toward 12:00 for the entire anyo. The "up cut" is one half of the figure 8 motion. The *up cut left side* is an uppercut action delivered from your lower right side to your upper left side. The *up cut right side* is delivered from your lower left side to your upper right side and it is in a back handed hammer fist motion. The number in the photos correspond with the number of the move. Each anyo begins and ends with this the salutation.



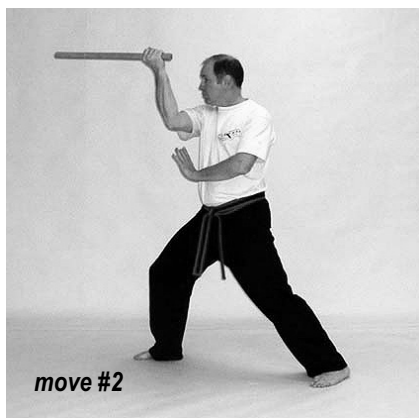
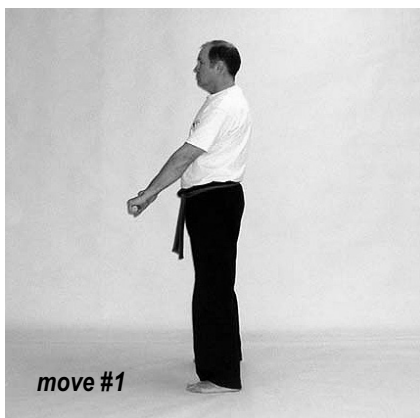


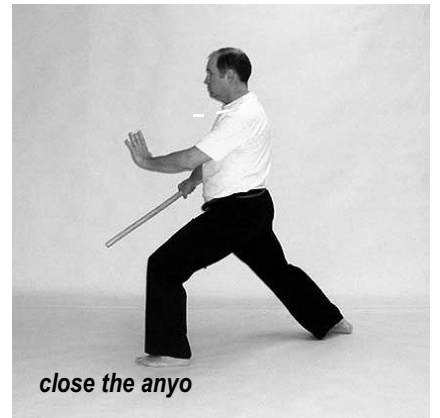
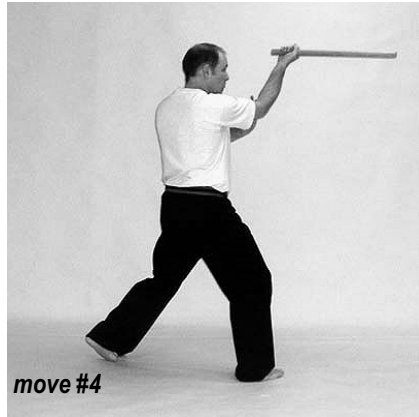
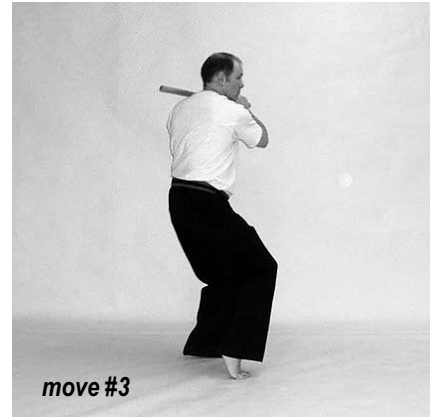
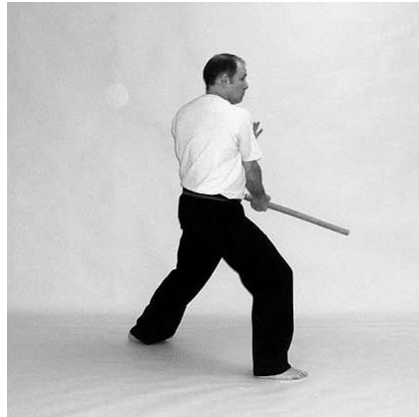
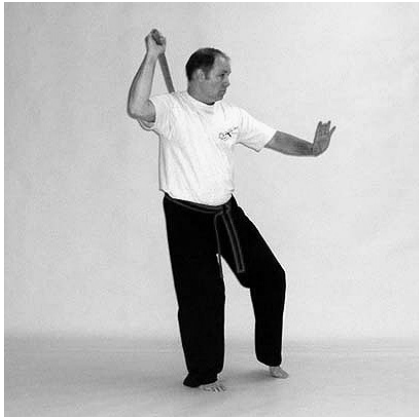




Cane Anyo #2

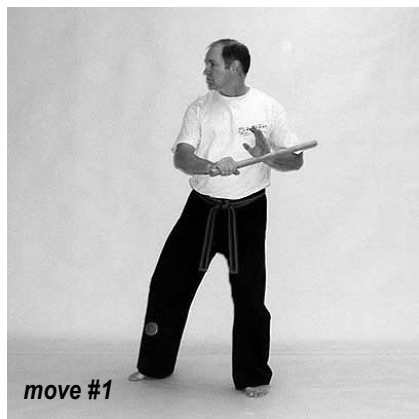
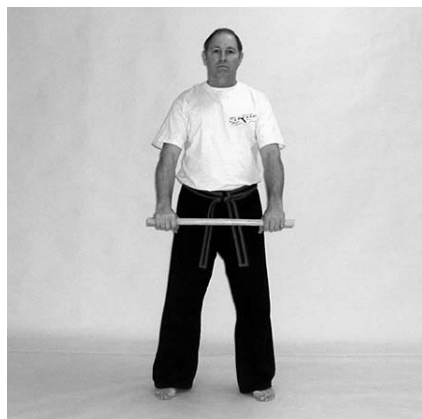
| <u>strike/block</u> | <u>foot - step</u> | <u>stance</u> | <u>direction of step</u> |
|---------------------|--------------------|---------------|--------------------------|
| 1. up cut left side | right – forward | forward | 12:00 |
| 2. 180 turn – #9 | left – backward | forward | 12:00 |
| 3. #8 | right – backward | forward | 12:00 |
| 4. up cut left side | right – forward | forward | 6:00 |
| 5. 180 turn – #9 | left – backward | forward | 6:00 |
| 6. #8 | right – backward | forward | 6:00 |
| 7. Ready | right – forward | ready | 12:00 |

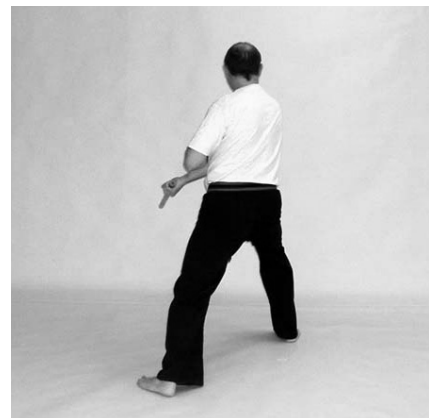
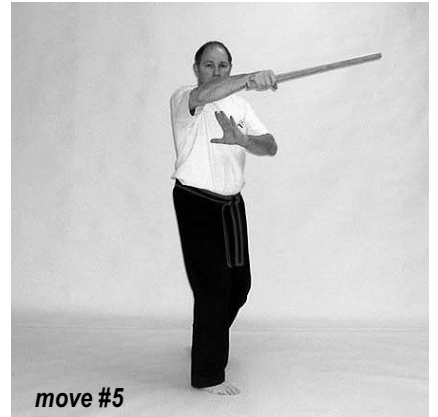
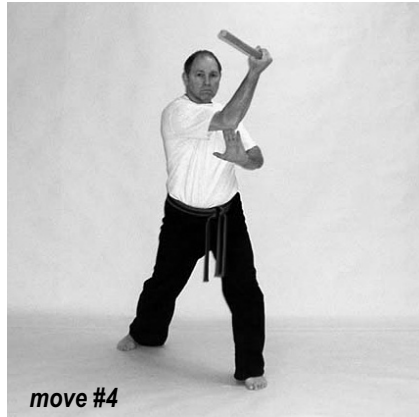
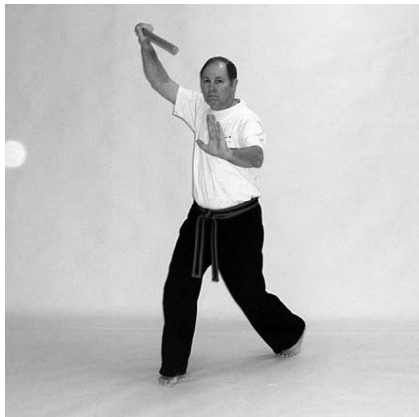
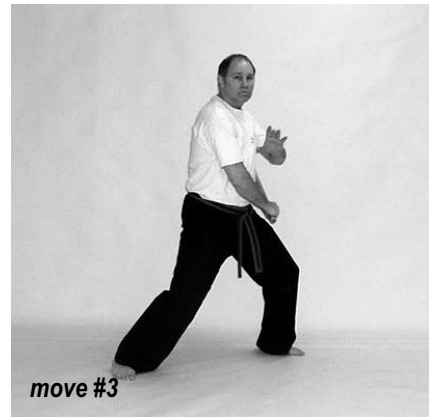
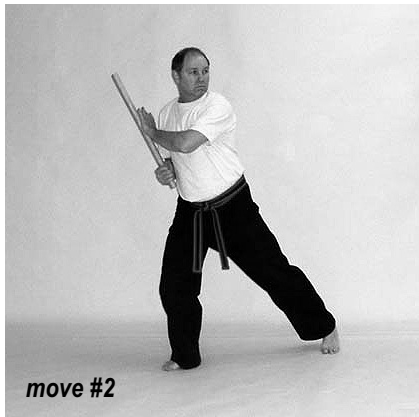


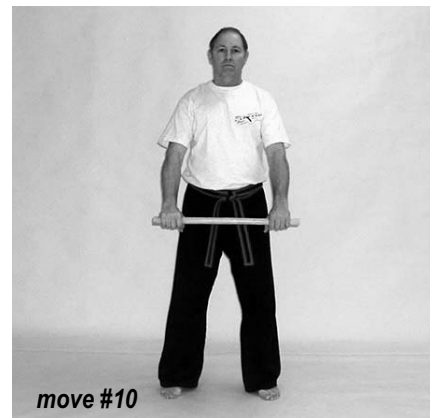
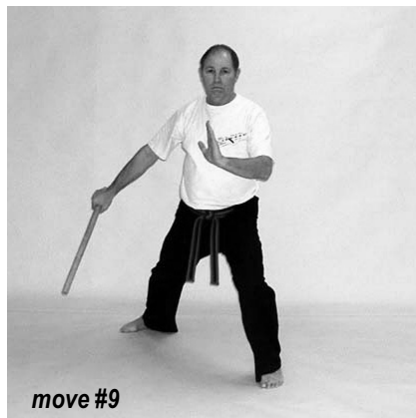
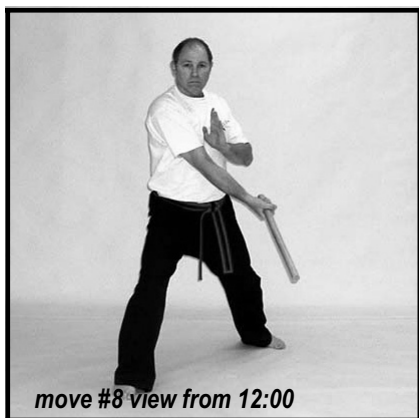
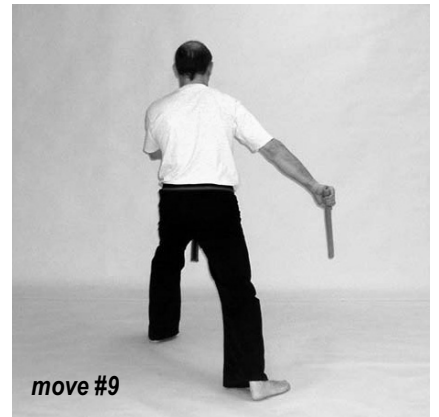
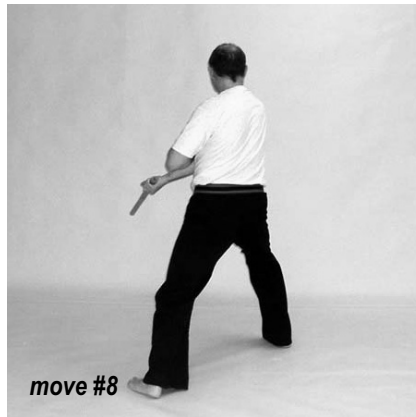
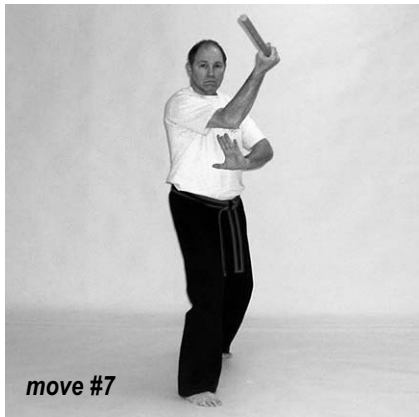
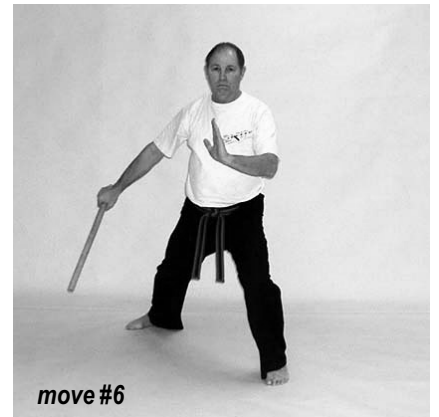
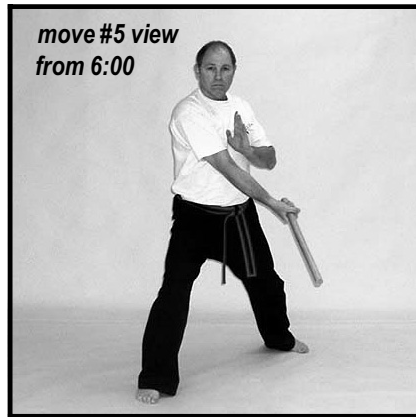
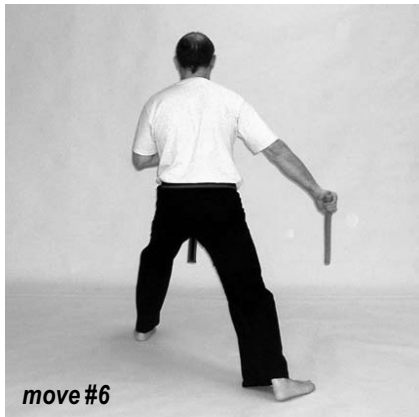


Cane Anyo #3

| <u>strike/block</u> | <u>foot - step</u> | <u>stance</u> | <u>direction of step</u> |
|----------------------|---------------------------------------|---------------|--------------------------|
| 1. Right brace block | right - sideward | forward | 3:00 |
| 2. Left brace block | pivot to left | forward | 9:00 |
| 3. up cut right side | right – advance | forward | 12:00 |
| 4. up cut left side | left - forward | forward | 12:00 |
| 5. #9 | Right double step (includes 180 turn) | | 12:00 |
| 6. #8 | right – backward | forward | 12:00 |
| 7. up cut left side | right - forward | forward | 6:00 |
| 8. #9 | 180 turn, left-backward | forward | 6:00 |
| 9. #8 | right – backward | backward | 6:00 |
| 10. R-ready | right – forward | ready | 12:00 |

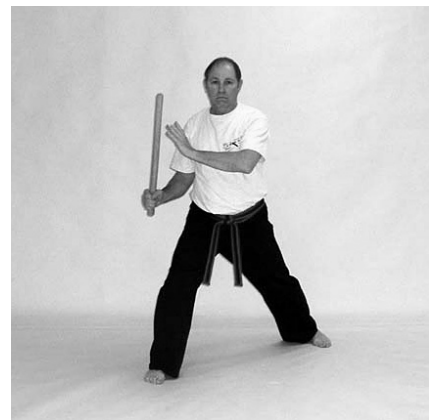
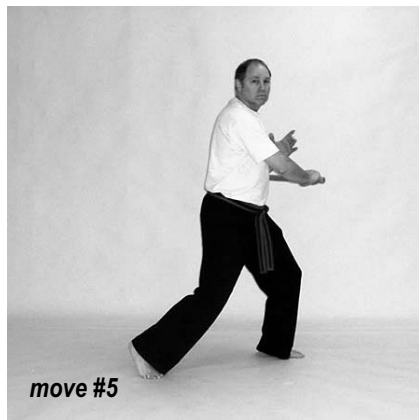
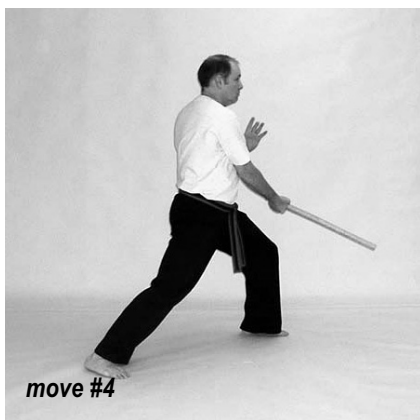
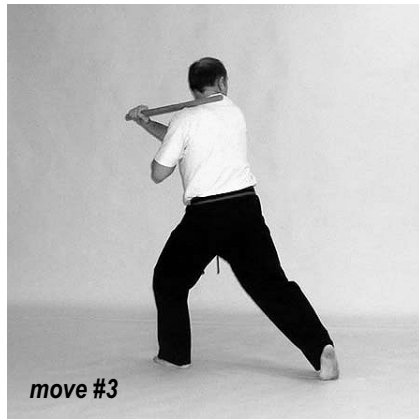
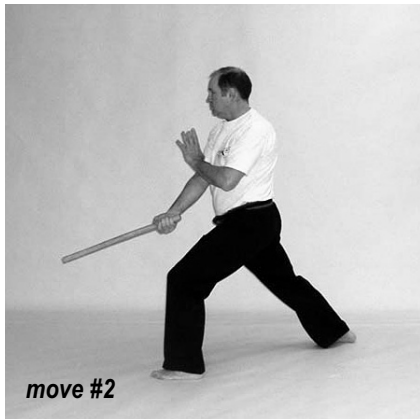
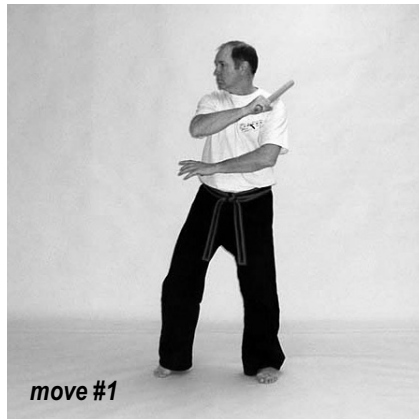


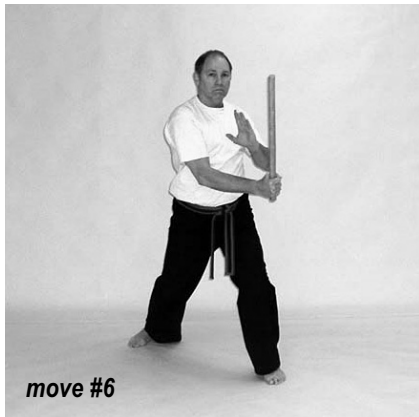




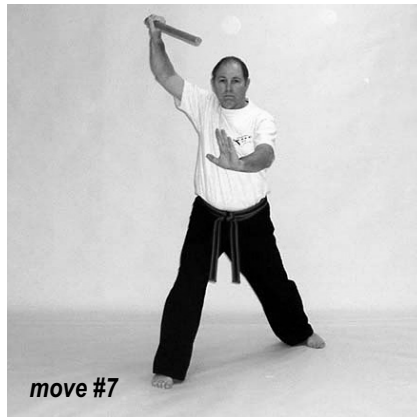
Cane Anyo #4

| <u>strike/block</u> | <u>foot - step</u> | <u>stance</u> | <u>direction of step</u> |
|--------------------------------|---------------------|---------------|--------------------------|
| 1. #8 | right – sideward | forward | 3:00 |
| 2. #9 | left – forward | forward | 3:00 |
| 3. #8 | right back behind | forward | 9:00 |
| 4. #9 | left – forward | forward | 9:00 |
| 5. Right force to force block | right – forward | forward | 12:00 |
| 6. Left force to force block | left – forward | forward | 12:00 |
| 7. up cut right side | right – forward | forward | 12:00 |
| 8. up cut left side | left back behind | forward | 3:00 |
| 9. up cut right side | right – forward | forward | 3:00 |
| 10. up cut right side | back behind | forward | 9:00 |
| 11. up cut left side | left – forward | forward | 9:00 |
| 12. double zero #12 | left – forward | forward | 6:00 |
| 13. Right force to force block | right – forward | forward | 6:00 |
| 14. Left force to force block | left – forward | forward | 6:00 |
| 15. up cut right side | right - back behind | forward | 3:00 |
| 16. up cut left side | left – forward | forward | 3:00 |
| 17. up cut right side | right – back behind | forward | 9:00 |
| 18. up cut left side | left – forward | forward | 9:00 |
| 19. #4 | right – horse | sideward | 3:00 |
| 20. Ready | right – forward | ready | 12:00 |

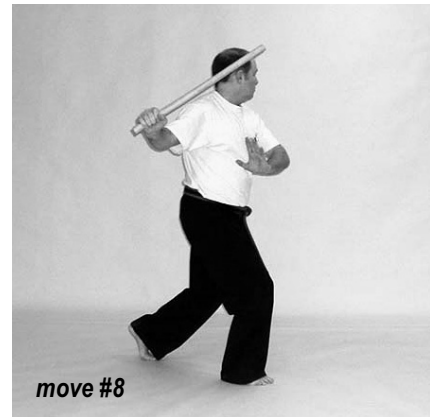




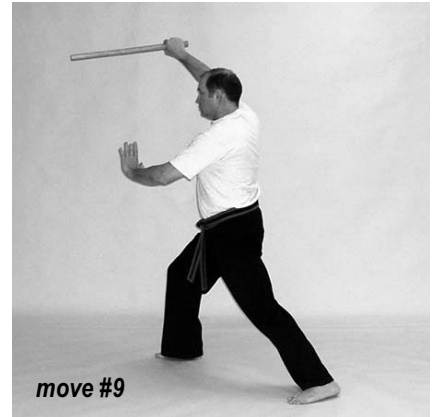
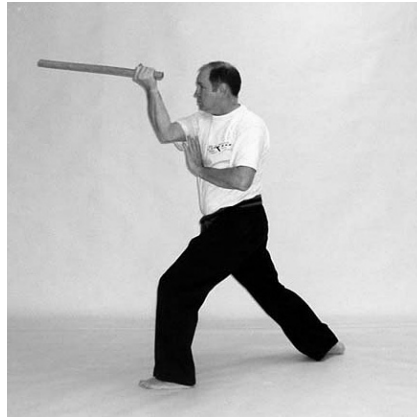
move #6



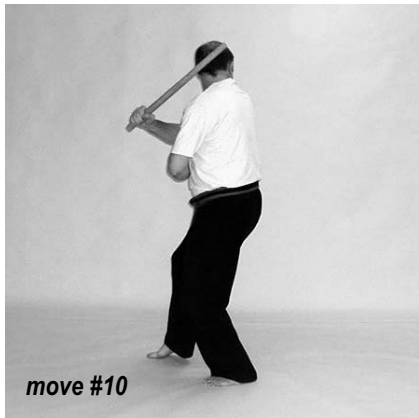
move #7



move #8

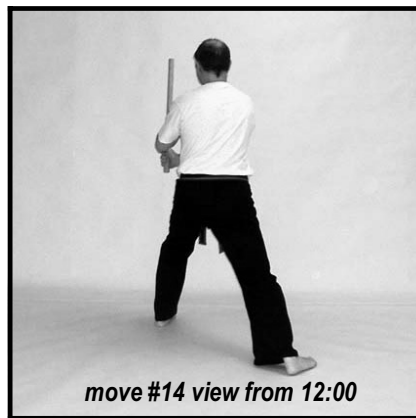
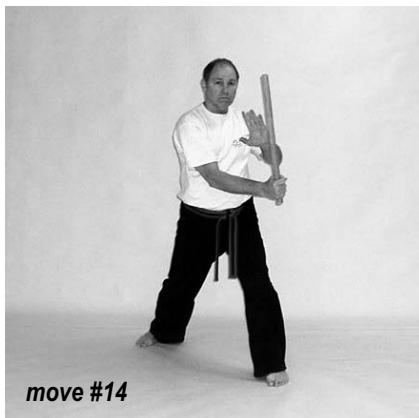
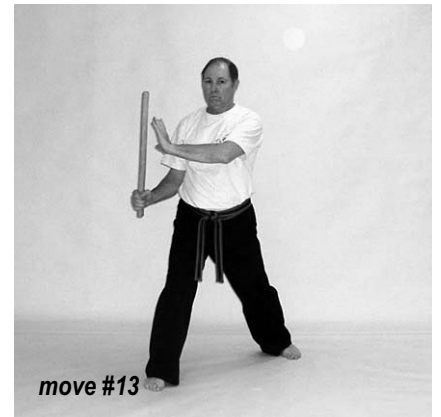
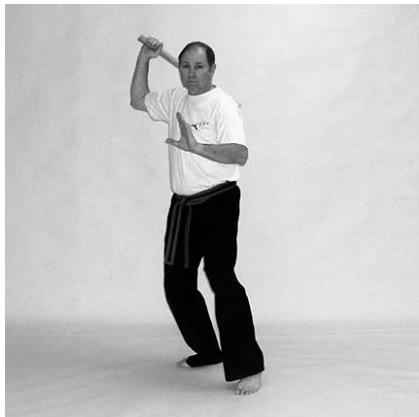
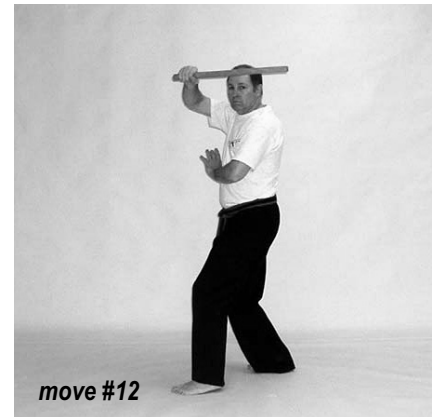
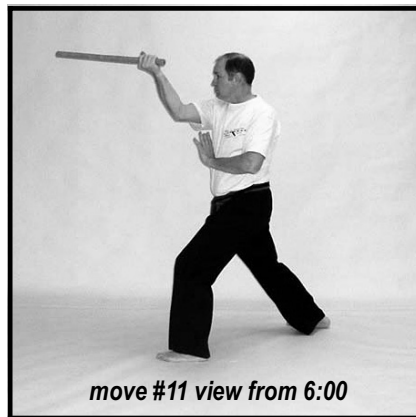


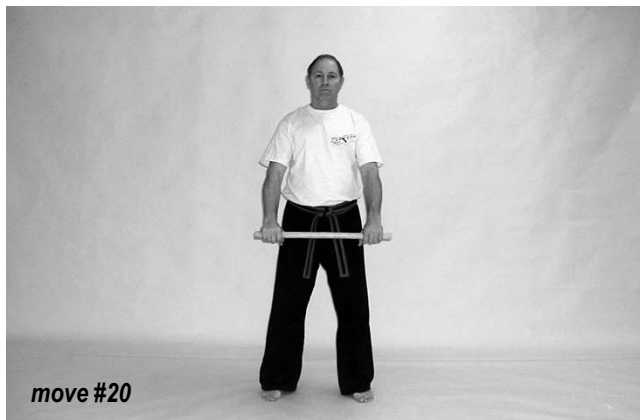
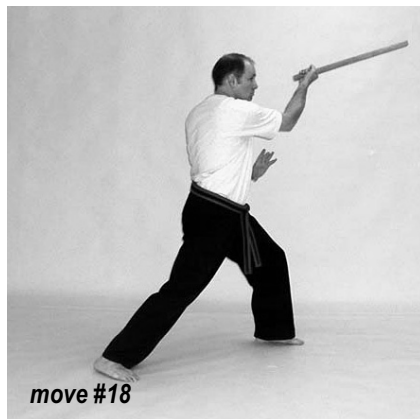
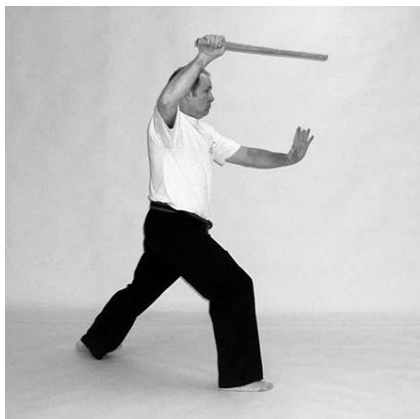
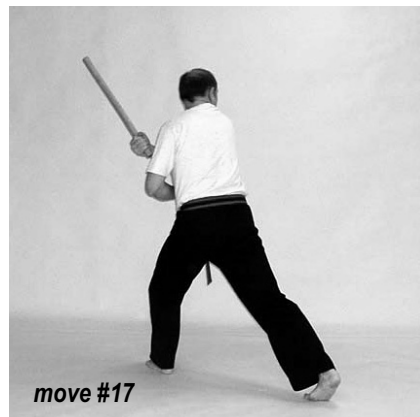
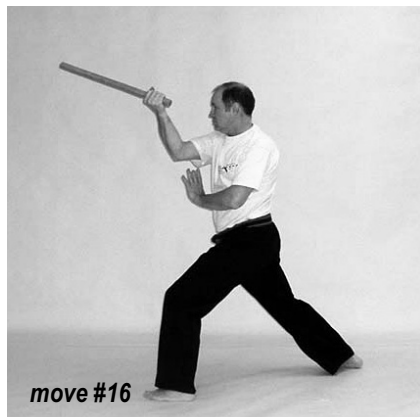
move #9



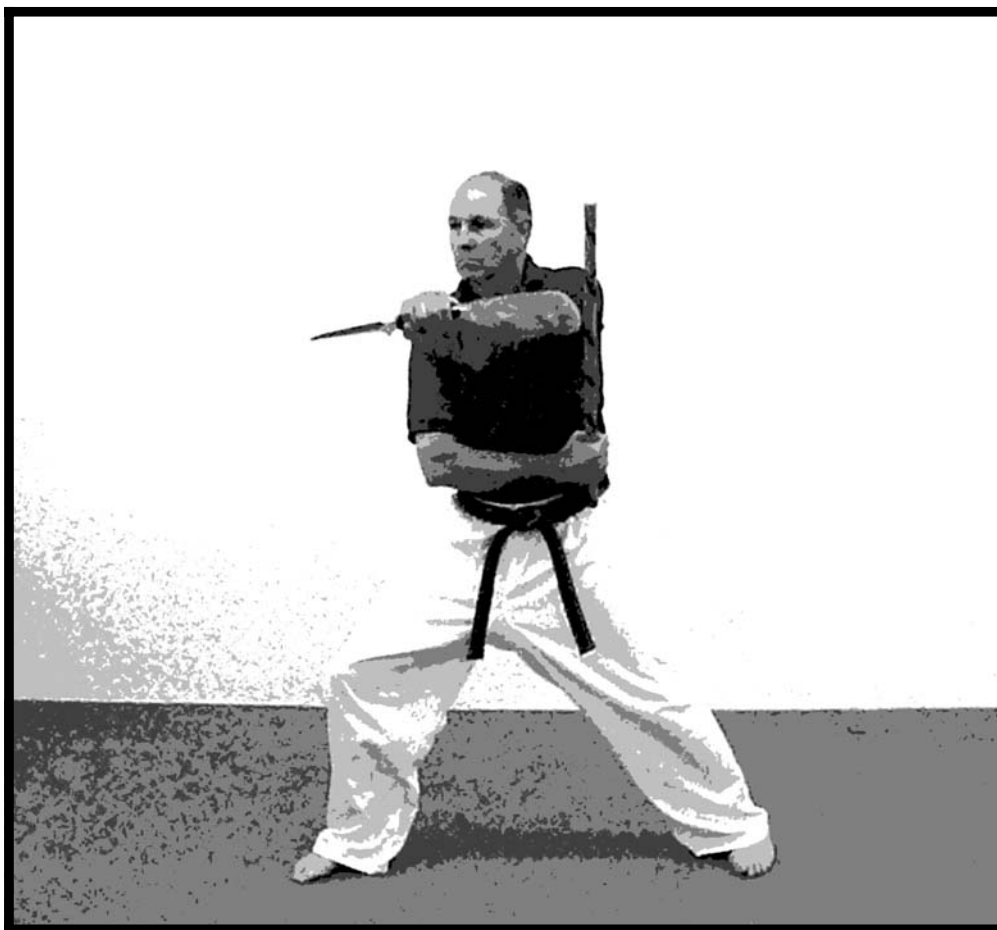
move #10







Auxiliary Anyos



The art of Modern Arnis encompasses more than just the single cane or empty hand applications. Double cane, solo blade (bolo), espada y daga (sword & dagger) and baston y daga (stick & dagger) are part of the training as well. As Prof. Presas taught only the empty hand and solo cane anyos, I have use them as templates for training in these other implements. These pages were originally in my books *Modern Anis - The Book Of Basics* and *Espada Y Daga - The Sword & Dagger Fighting Art*.

Auxiliary Anyos

This next section consists of anyos I have either devised or adapted to different weapons usages. They follow the principles laid down by my teacher in Modern Arnis.

MA-80 Blocking Form

I devised a solo exercise to teach my students the possibilities of defending against a strike, no matter what their cane position was. A beginner has the tendency to think in techniques, i.e. "Is this the right block for this strike?" The blocking form was designed to block from what position you are in right now. It has worked wonderfully for the beginner.

I'll have a beginning student do this over and over again for several weeks as part of his training regimen. Then, I'll easily toss strikes at him in a random fashion for a short while. Then, it's back to the form. I'll do this back and forth until he is blocking everything from any angle. This usually takes about two months. Mind you, for the beginner I am only lightly fly casting my strikes. The stepping is done either forward or in a switch step fashion. In this form I introduce four new moves: the blocks called drop shot (to the left and the right), swat, and a tip up vertical parry. I introduce a new step I call the drop step.

When I teach this I do it in a 3 step fashion: 1. prepare, 2. step, 3. block.

Blocking form

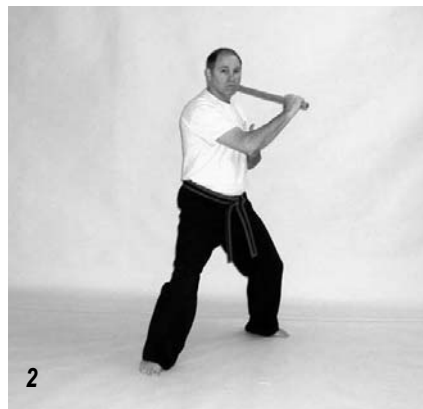
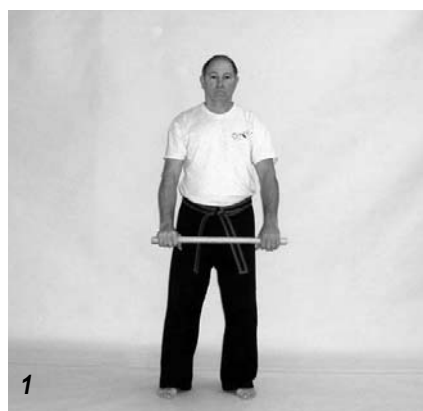
- | | |
|--|------------------------------|
| 1. Force to force to left side | against strike #1 |
| 2. Force to force to right side | against strike #2 |
| 3. Vertical block to your left | against strike #5 |
| 4. Brace block to your right | against two handed strike #4 |
| 5. Brace block to your left | against two handed strike #3 |
| 6. Umbrella | against strike #12 |
| 7. Rising block | against strike #12 |
| 8. Force to force block to your lower left | against strike #9 |
| 9. Force to force block to your lower right | against strike #8 |
| 10. Drop shot to your left | against strike #9 |
| 11. Drop shot to your right | against strike #8 |
| 12. Tip up vertical parry to your left | against strike #5 |
| 13. Tip down swat (vertical parry) to your right | against strike #5 |

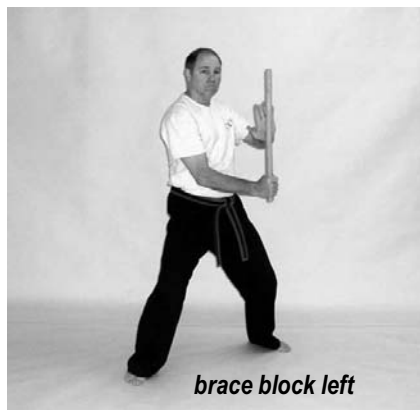
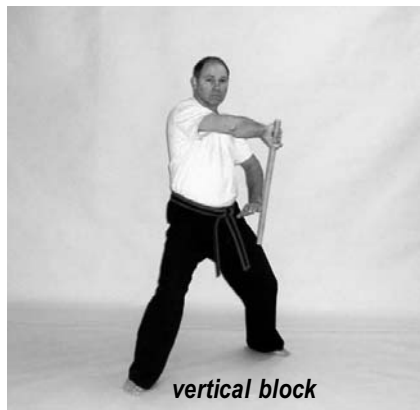
The drop shots are for when your cane is on the same side of the body your opponent is hitting at. You don't have the time to bring your cane back to wind up. You need to go from there. I use the drop shots against knee attacks. The check hand plays a vital role in the drop shots.

When you do the drop shot to your left (protecting your left knee), the check hand slams down on your partner's arm to force it downward. This is so he doesn't follow through and strike or cut your leg. You force the trajectory of his strike downward so if he does follow through, it will pass in front of your leg. The drop step done at the same time ensures you can do this defense.

When you do the drop shot to your right side (protecting your right knee), you use the check hand to stop the movement of his arm. Again, if you do not do so, he can follow through and either hit or cut you.

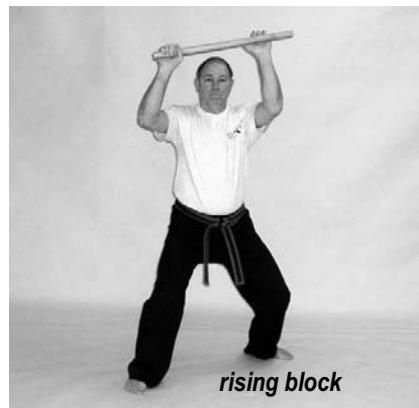
The tip up vertical parry and the swat are to give the beginner something other than the vertical block to handle a #5 strike with. I've seen it over and over again where a beginner will try to use the vertical block when his cane is not in position for it. He gets stabbed as a result. The *concept* of a vertical block is it's just a sideways brush to deflect a straight on stab. The addition of these parries just reinforce that concept. The drop step done at the same time ensures you can do this defense.







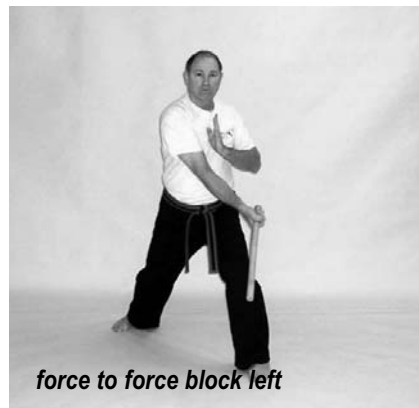
7



rising block



8



force to force block left



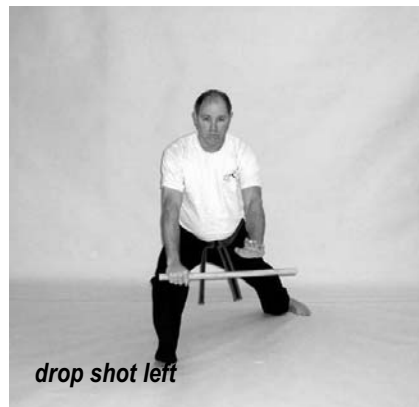
9



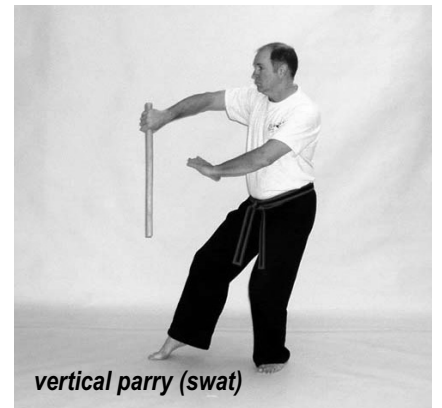
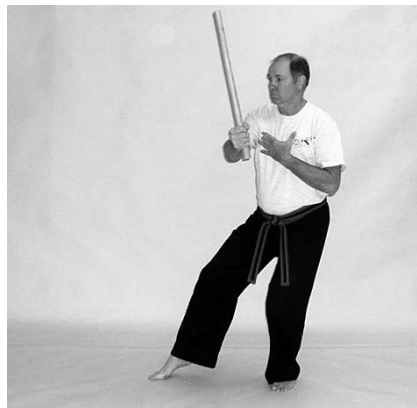
force to force block right



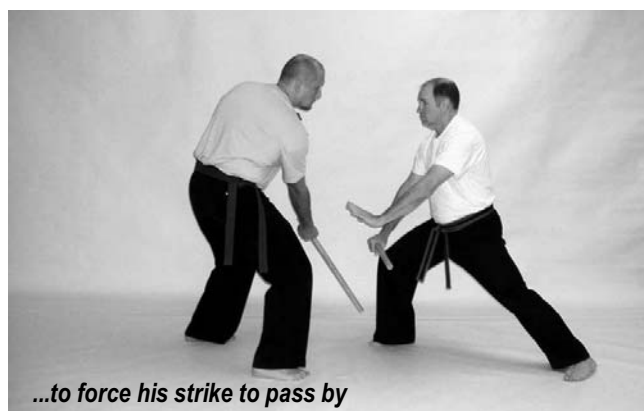
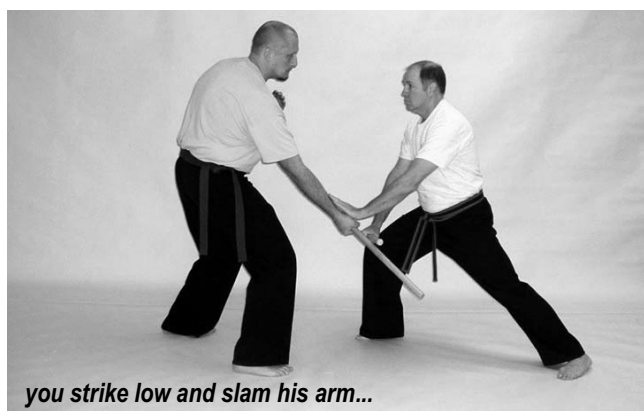
10



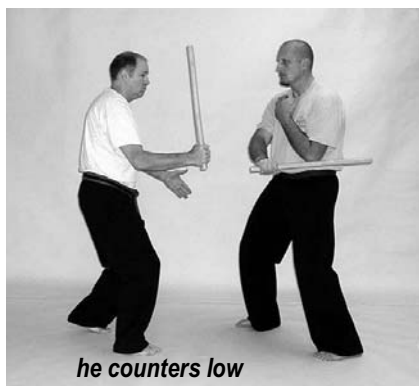
drop shot left



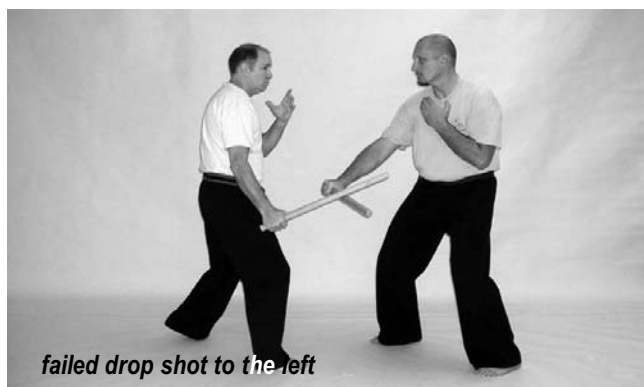
Application of the drop shot to your left side



Application of the drop shot to your right side



The key error in using the drop shot is not using your check hand to ensure you don't get your leg hit on the follow through.



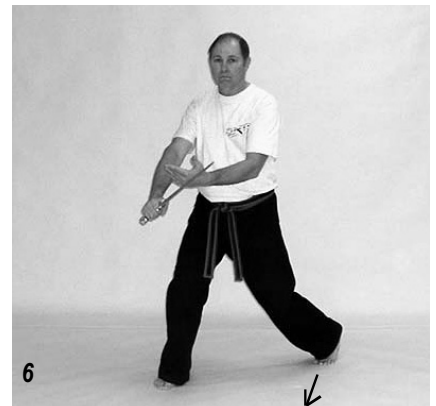
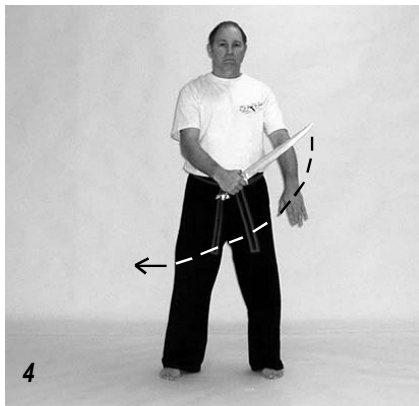
Blade Anyos 1 - 4

As far as I know, Prof. Presas never taught different weapon applications for the cane anyos. All the variations including knife, bolo, long staff, and so on, are the interpretations of the cane anyos made by various senior students over the years. This includes my bolo applications of the cane anyos - these are my interpretations for the blade. The templates are the same. The differences in motion are minor but follow the usage of an edged weapon as opposed to a blunt impact one. In this section I will describe the actions as I lay out the photos. Note: for clarity of description I am using the same layout format in this presentation as I did in *Modern Arnis - The Book Of Basics*.

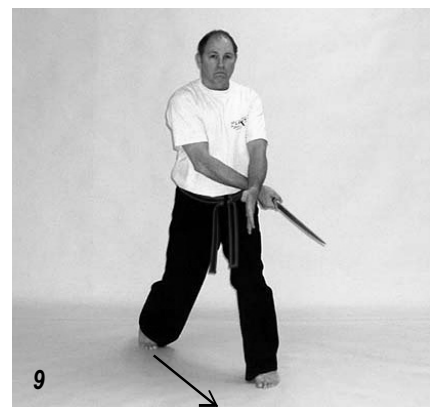
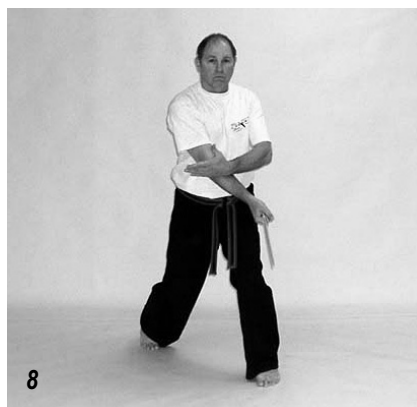
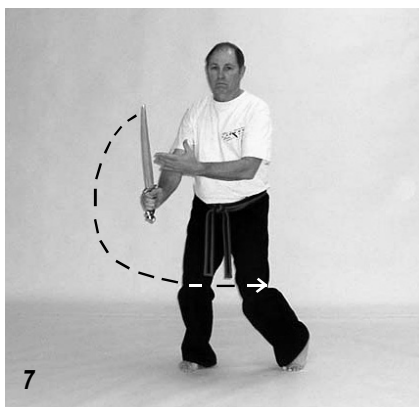
Blade Anyo #1



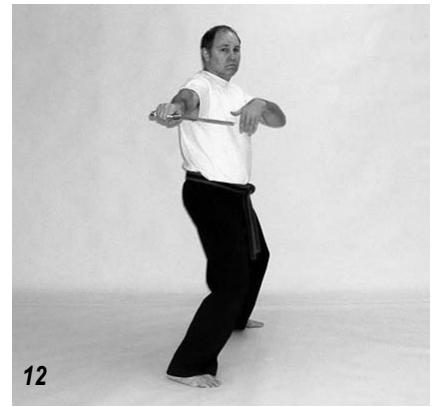
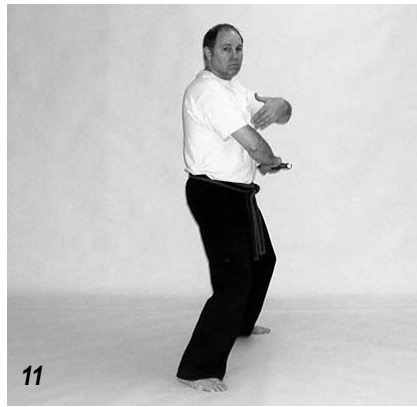
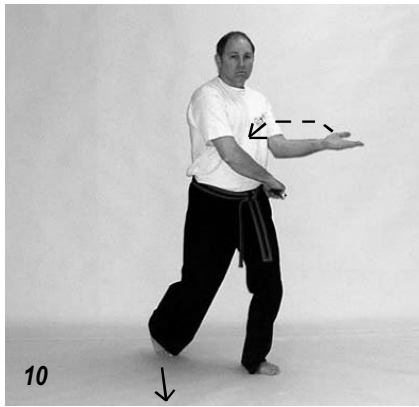
Use wrist action and circle the tip of your bolo counterclockwise to "wind up" for your forward step and #8 action (1-5).



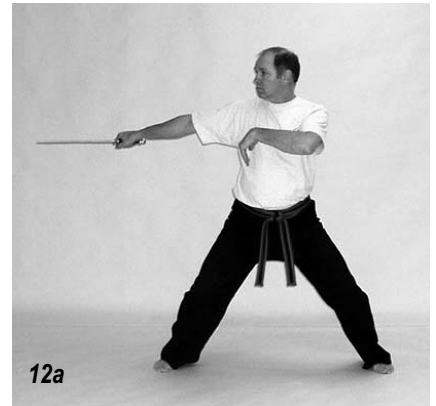
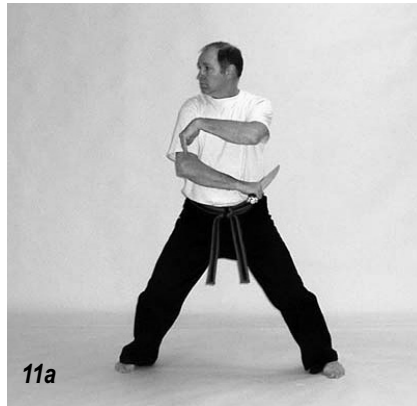
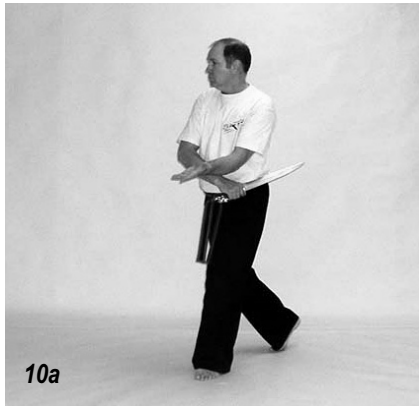
Use wrist action and circle the tip of your bolo clockwise to "wind up" for your forward step and #9 action (6-9).



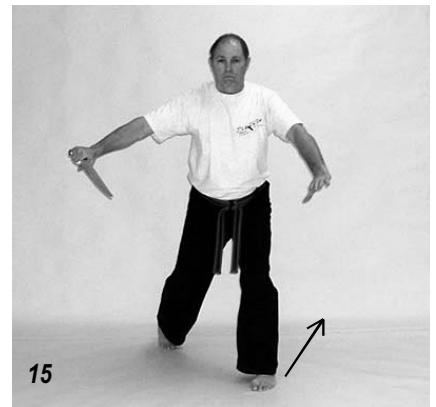
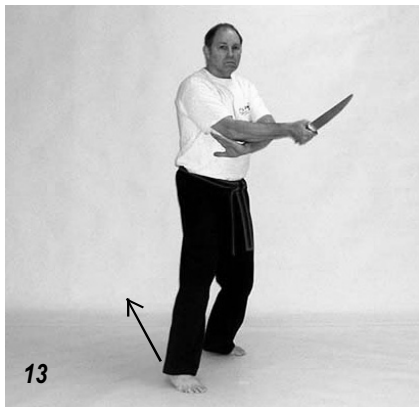
In both actions, the impact area is the flat of the blade and the check hand follows the bolo. Notice that in the bolo anyos I make the stances shorter.



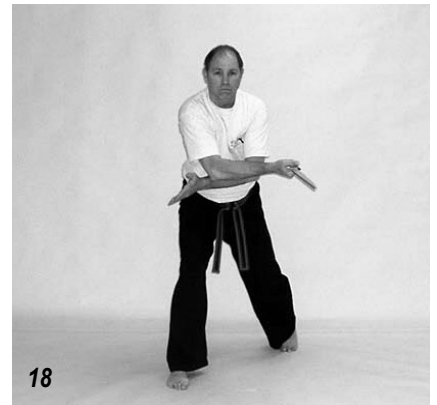
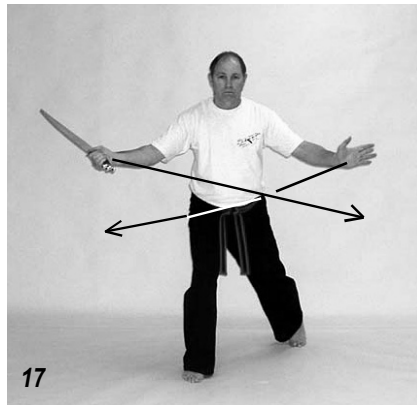
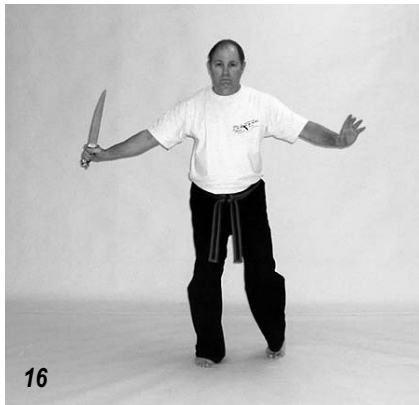
Circle your check hand up and over as you step forward. Execute a side cut after you get into horse stance (10-12).



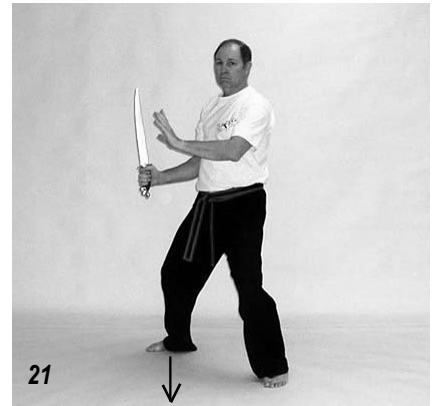
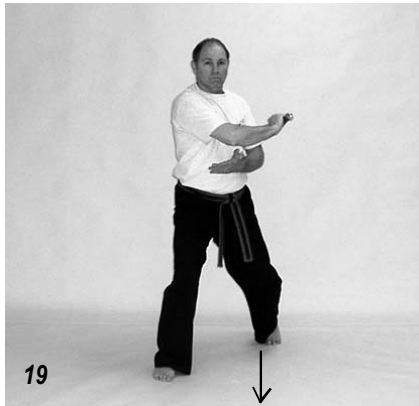
In the above photos showing the same action from the side, you see the hook occurring while your blade chambers.



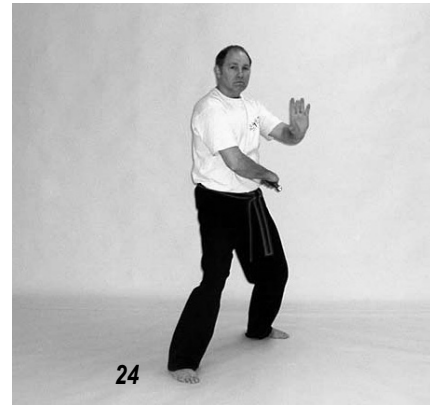
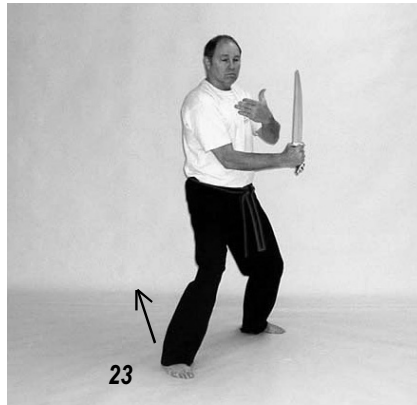
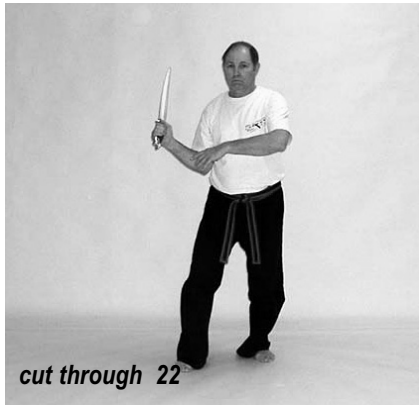
As you begin to step back with your right leg, you chamber your check hand under your blade arm and go into a "closed" (arms crossed) position (13). As you finish the step back, you execute the banda y banda motion (14&15). Lean a bit forwards with your upper body as you do so. This way you get used to pulling your opponent's target, your stomach, out of the way of his cut.



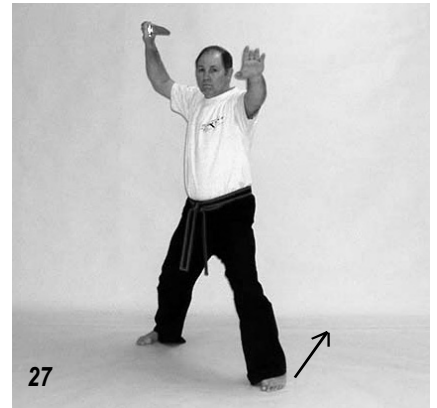
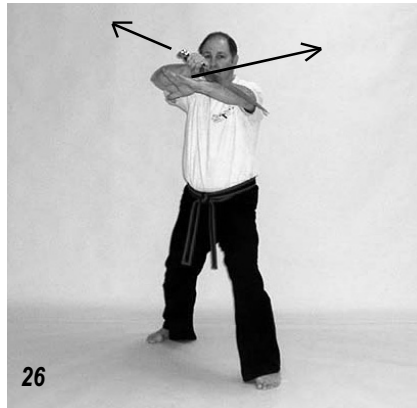
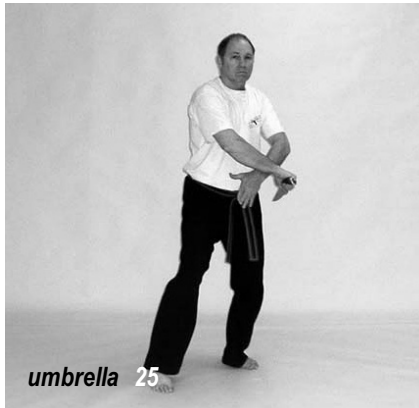
Step back with your left foot (16) and execute a banda y banda action from an open position (17&18).

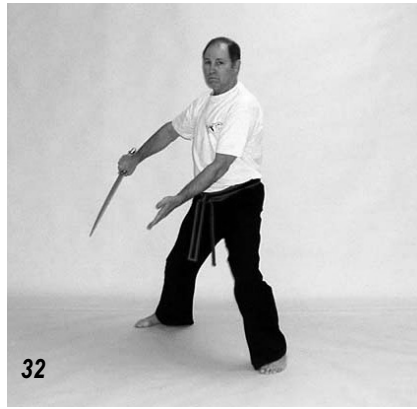
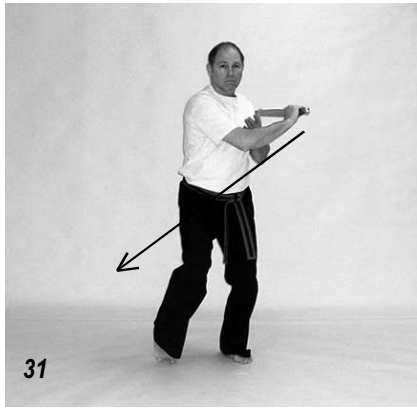
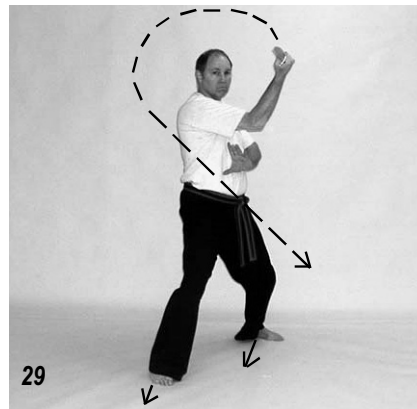
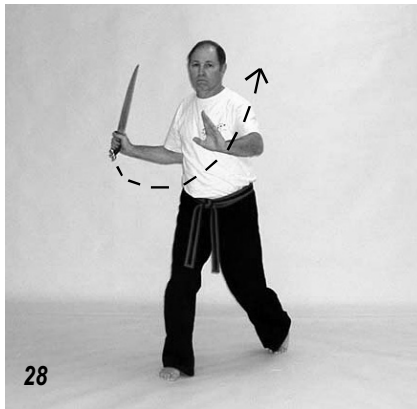


Step forward with your left foot and do a power block and check. I call this the "butcher's block."

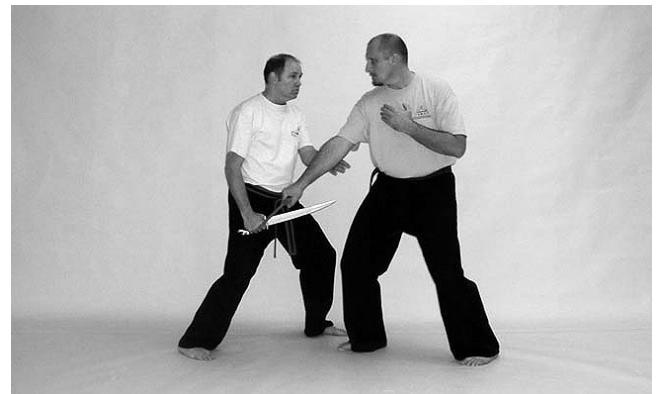
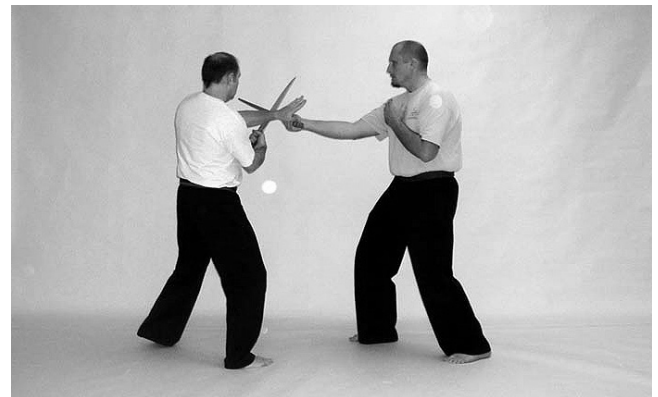
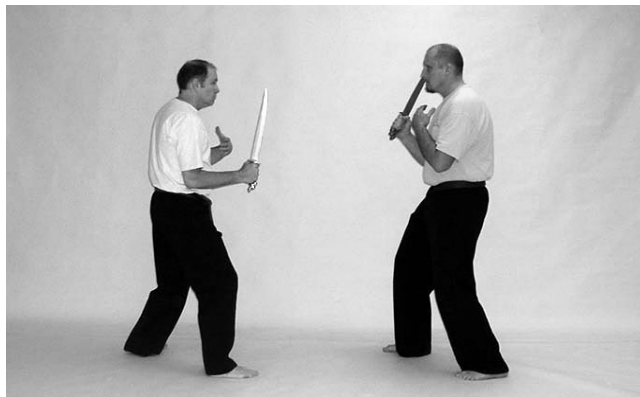


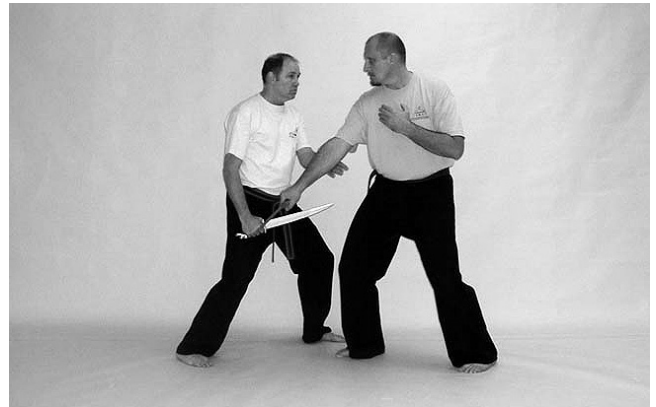
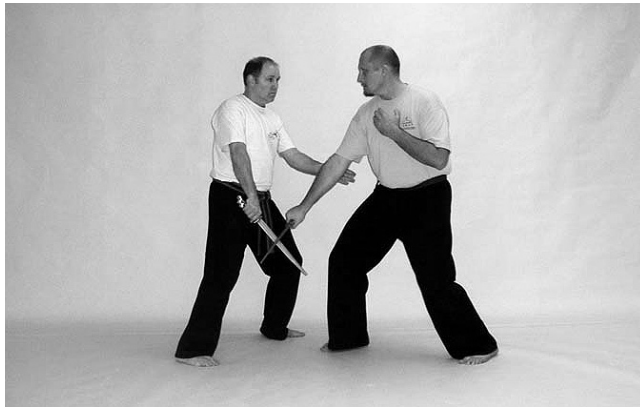
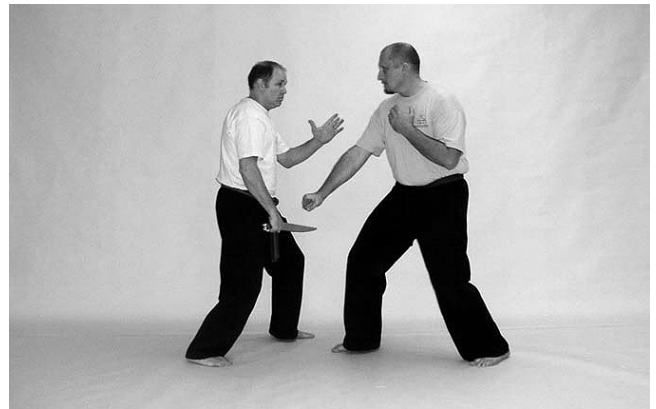
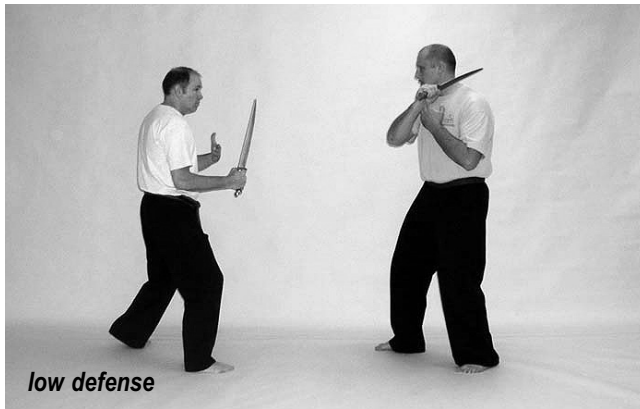
The next several actions are identical to the cane anyo.



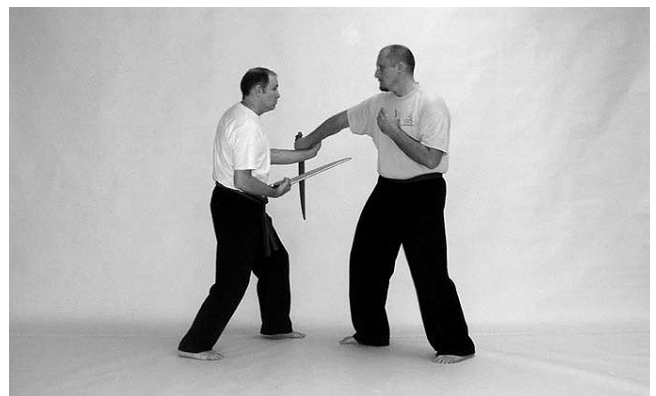
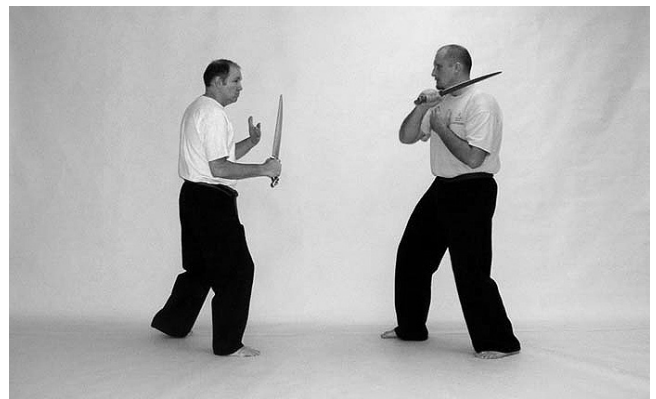
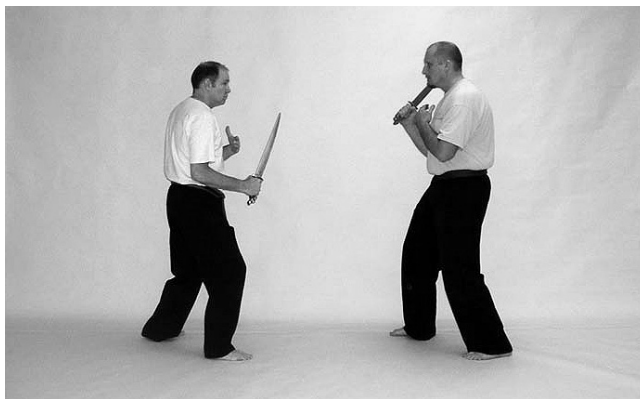


The final actions of the blade anyo 1 are identical to cane anyo 1. The following are applications of the various actions in anyo 1. The opening "flourish" is actually a reminder that your opening motion is not only a #8 block but can include a palis palis defense as well. The follow up check opens him up for a stab. Notice the "point orientation" at the end of the move.

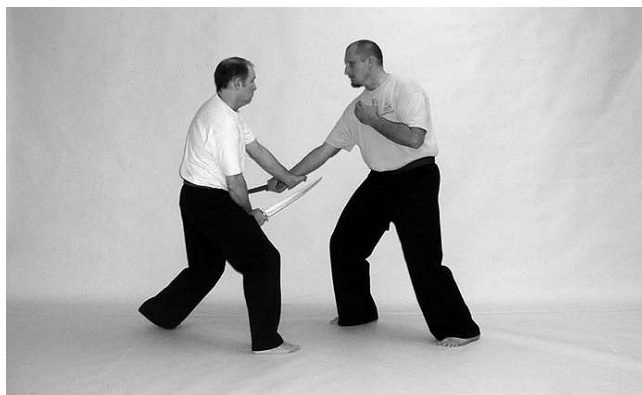
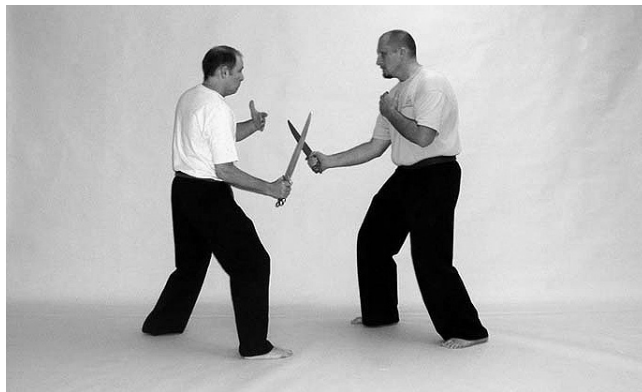
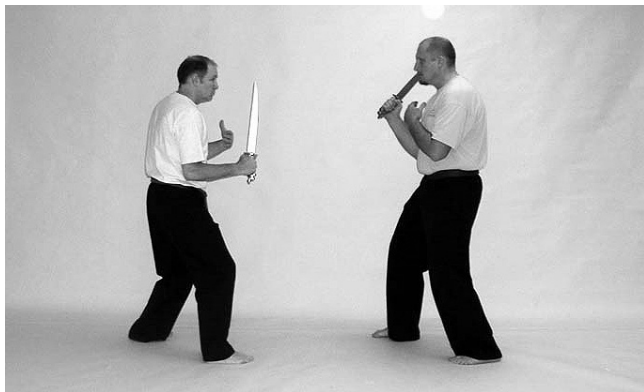




The application of move 1 is done with the flat of the blade while your check hand provides room for point orientation. Move 2 has the same applications as move 1 - either a palis palis defense or a low defense.



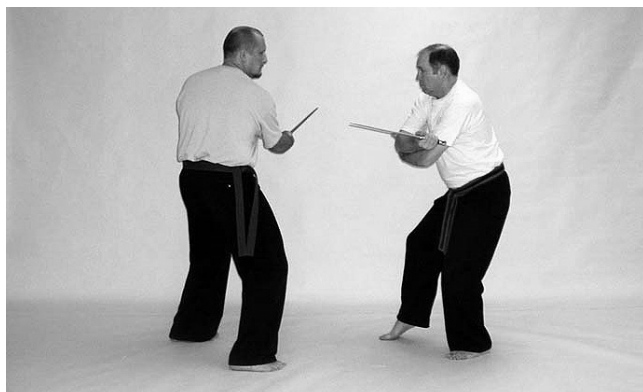
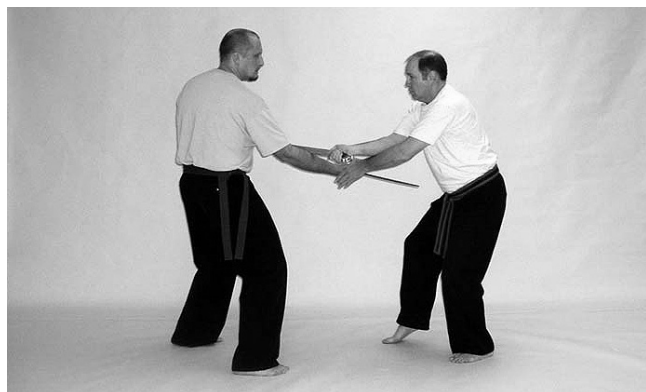
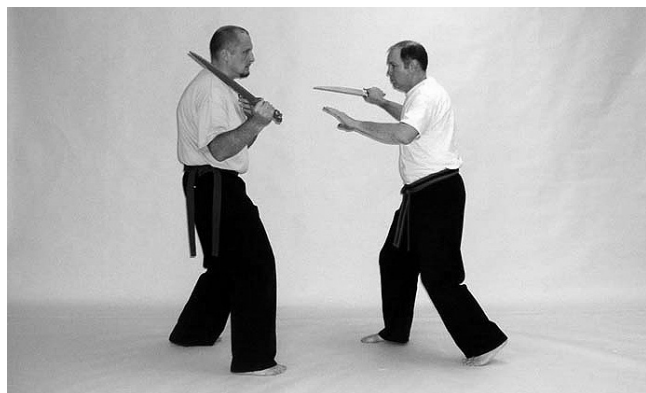
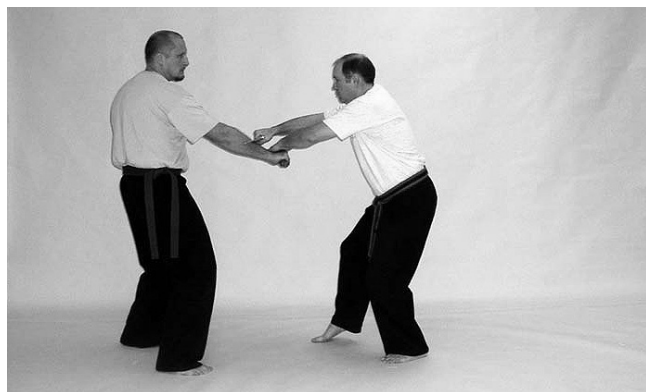
Low block and check application of move 2.



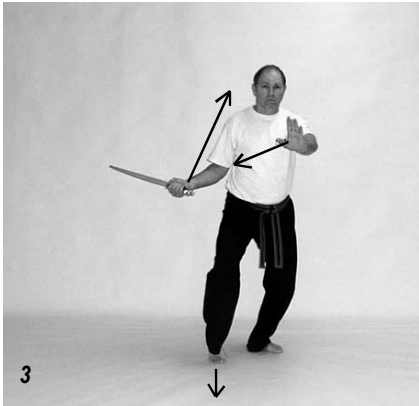
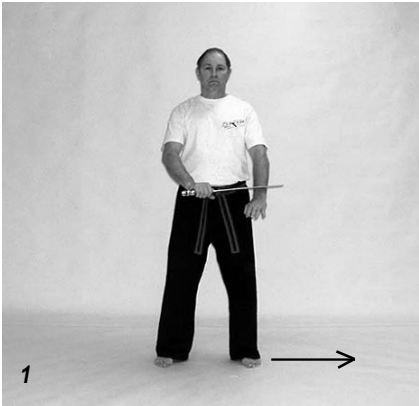
My application of move 3 follows the palis palis defense. Your check hand guides his arm to the side. You step in, encircle his arm for a trap and follow up cut. I circle his arm up around his elbow so that I minimize the danger of my being cut.



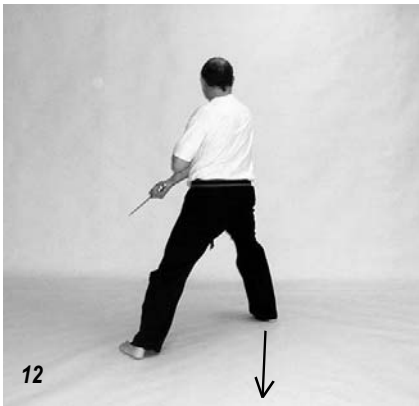
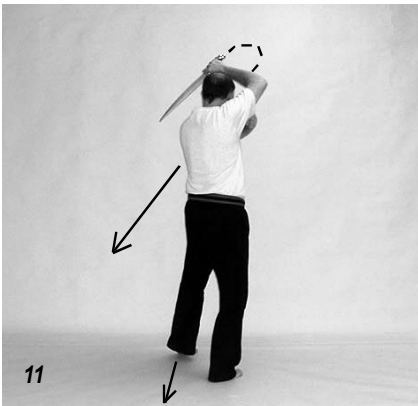
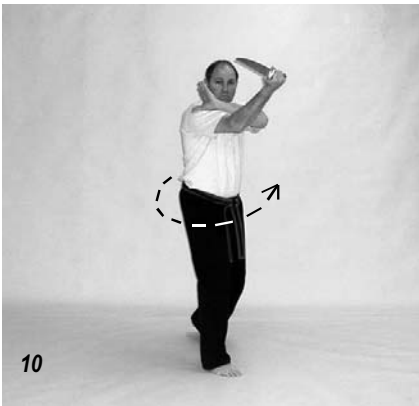
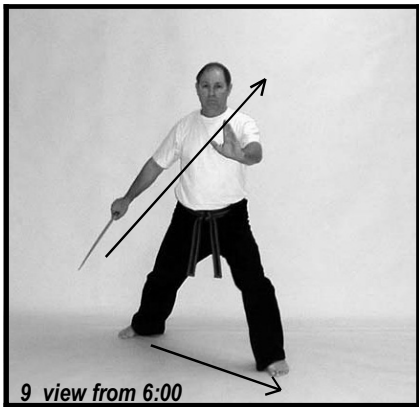
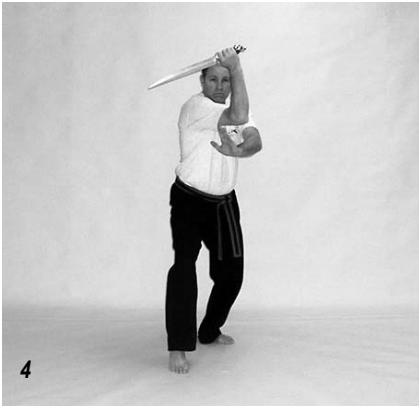
The next actions in the blade anyo are the banda y banda defenses. I step back and execute the pass and cut on both of my opponent's cuts. Two key actions here are tucking my waist back to minimize the possibility of my getting cut and using my check hand to pass his blade hand. If he is farther away, my check hand hits the flat of his blade.



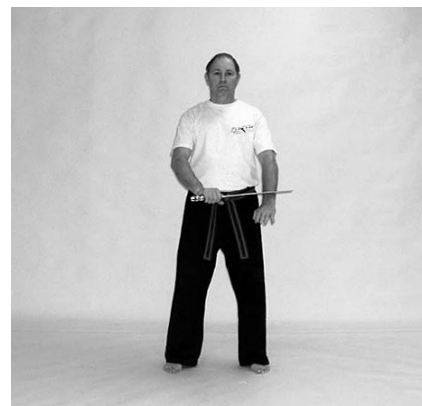
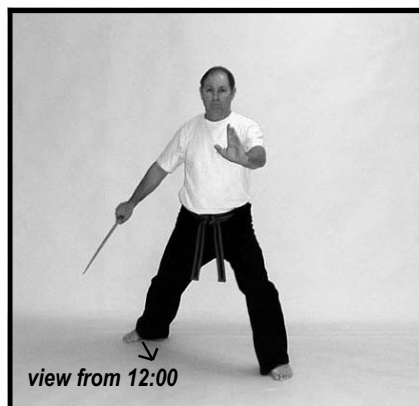
Blade Anyo 2



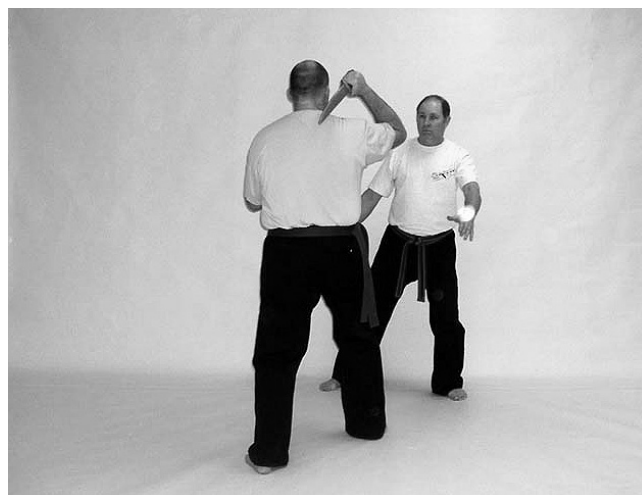
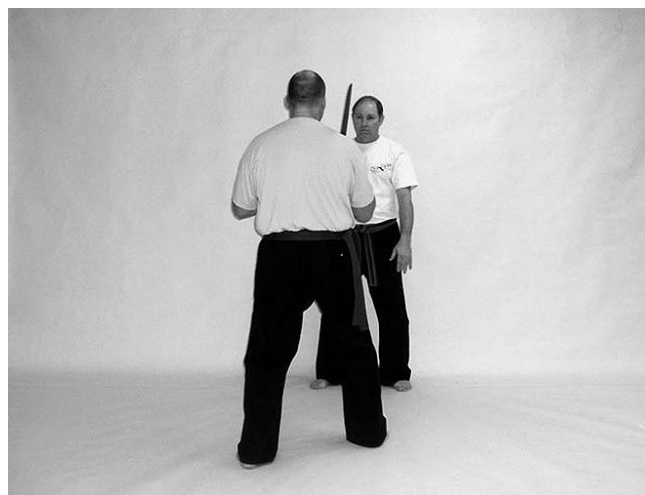
Side step with your left foot (1), then move forward into a cat stance, parry with your left hand, slanting cut with your right (2-4).



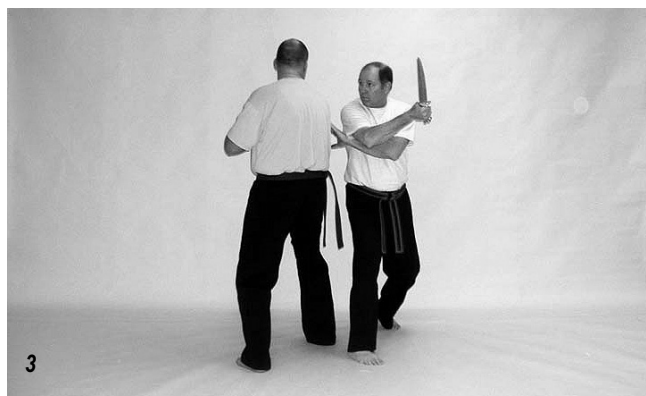
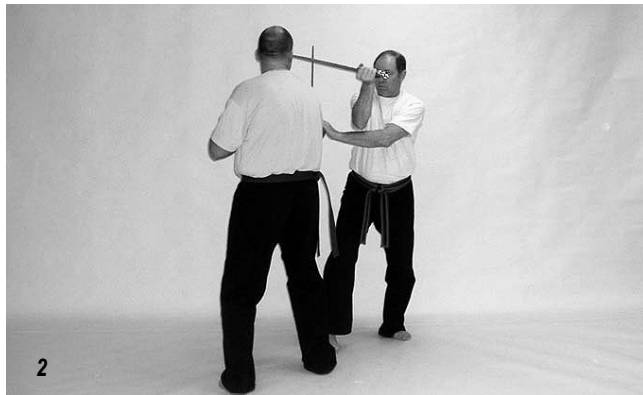
The difference in move 4 (photo 10) is that your check hand parries close to your face and your blade cuts farther forward. The rest of the blade anyo is identical to the cane anyo.



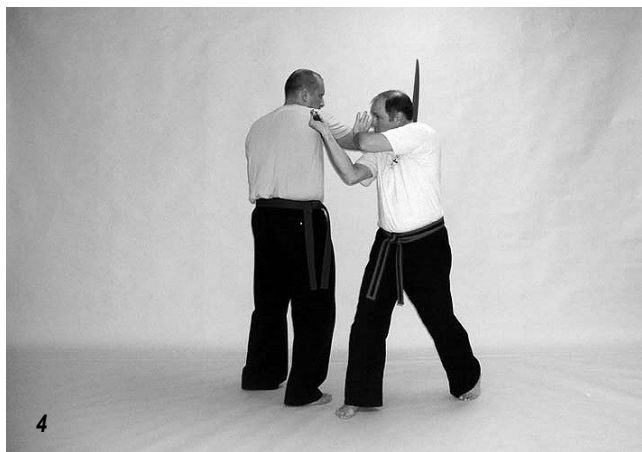
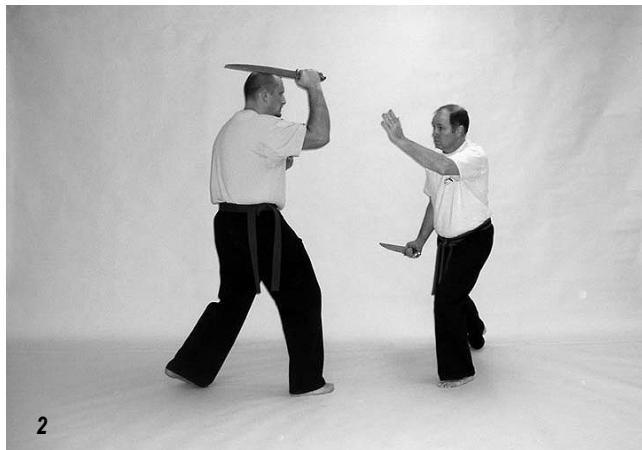
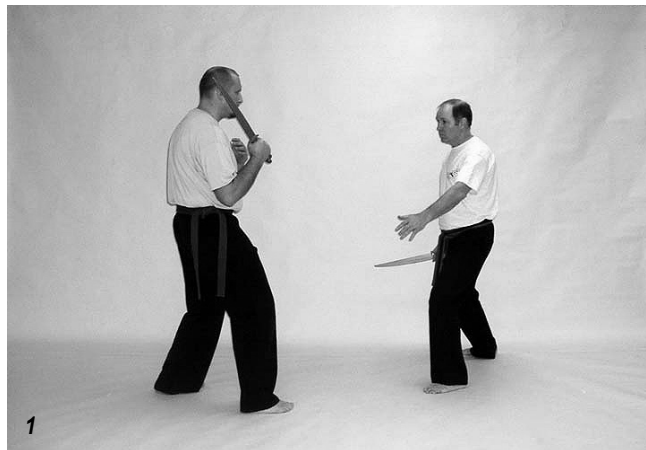
The application of the first move has you stepping sideways to avoid his downward cut while you simultaneously pass his arm with your check hand and slant cut his arm. The downward force of his cut actually aids the cutting action of your blade.



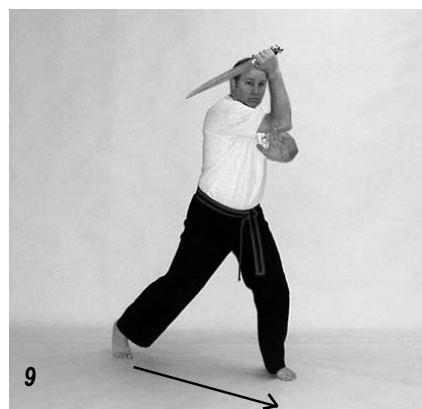
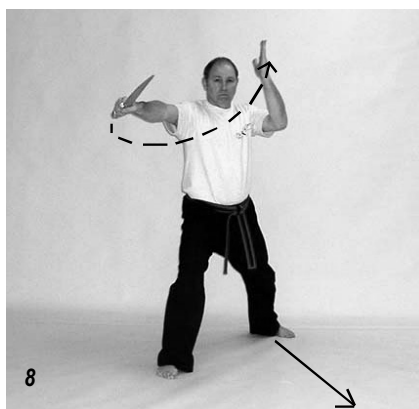
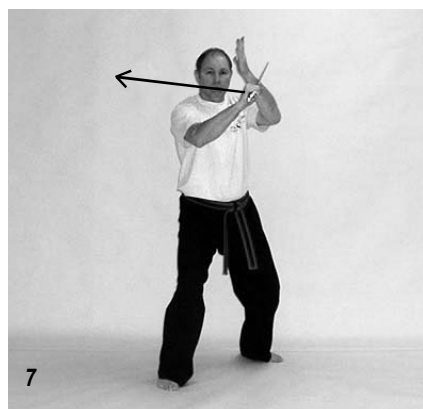
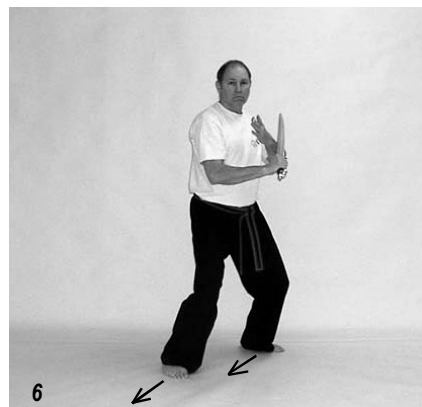
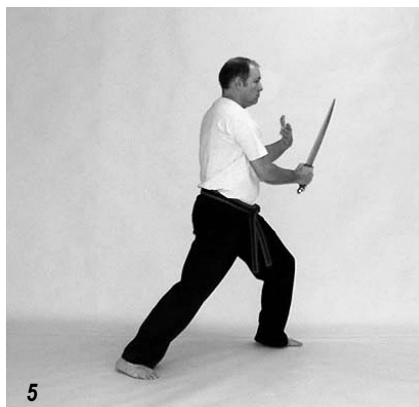
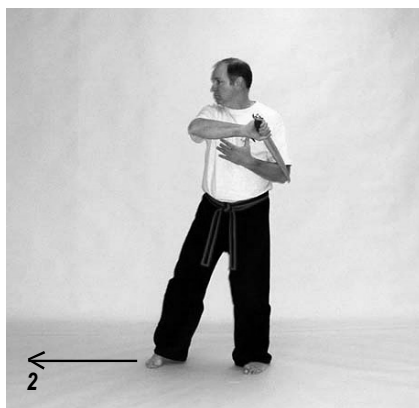
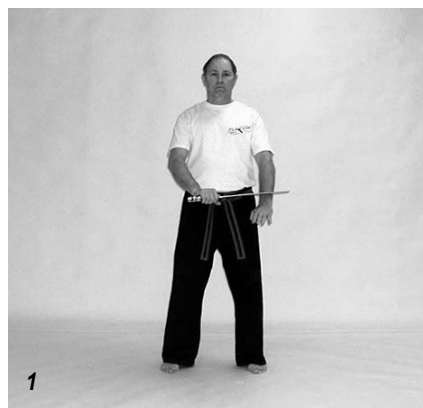
The step and twirl actions of this anyo contain contingency moves. If you miss your opponent's arm with your cut, you can follow through to his eyes with the tip of your blade (2). Your twirl can be a whip to his eyes as well (3&4). As you spin out you can cut to the targets on the back of his body (5-8).



Move 5 of the blade anyo is where I angle step forward and parry his cutting arm (at his wrist) while cutting upwards at the connective tissue under his arm. When I wheel around, I use the turn to give impetus to my stabbing action.

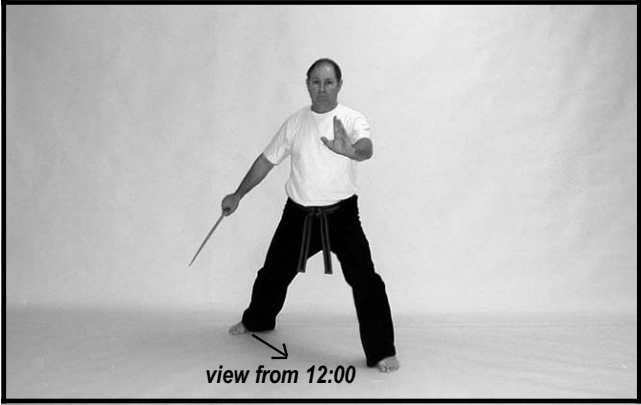
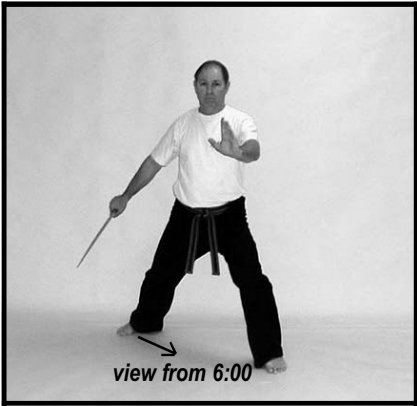


Blade Anyo 3

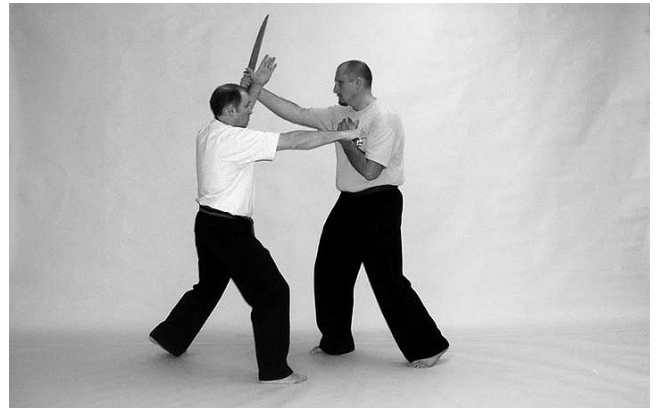
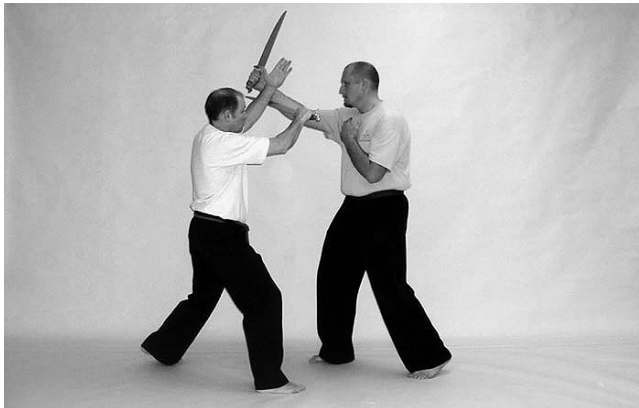
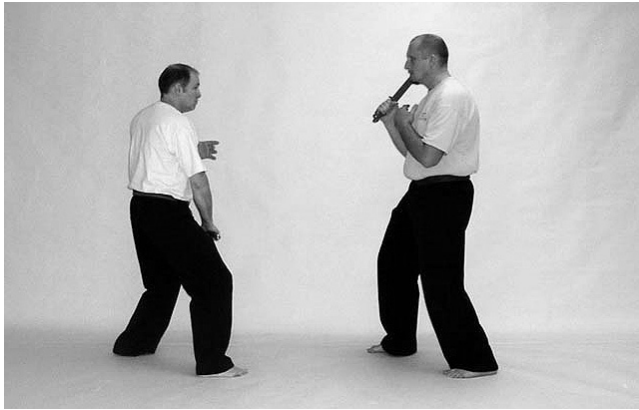


Blade anyo 3 starts out with two "butcher's blocks" (1-5). You angle step forward to your right and execute a roof block/follow up slash (6-8). You angle step forward with your left foot and execute a slanting cut (9).

The rest of the blade anyo 3 follows the same footwork pattern of cane anyo 3 and the same blade patterns of blade anyo 3.

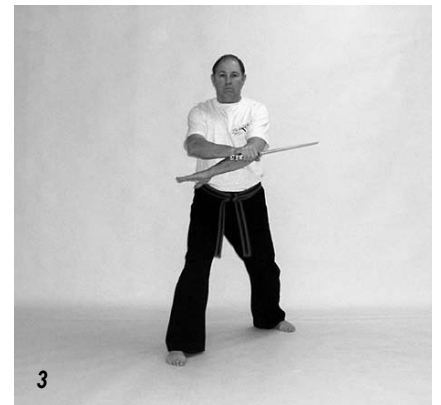
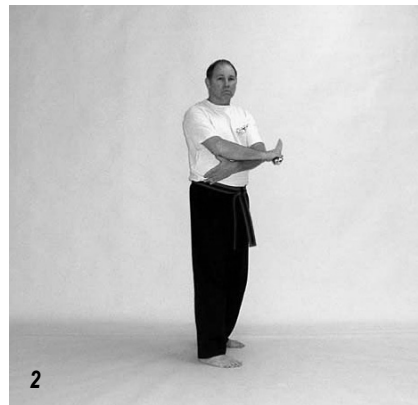


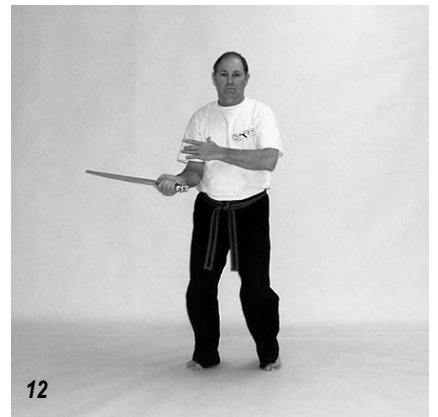
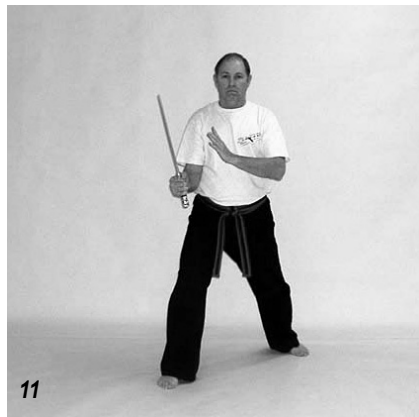
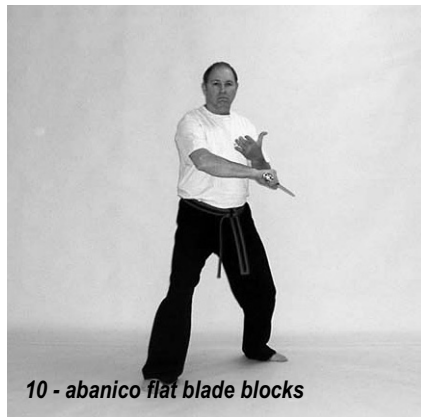
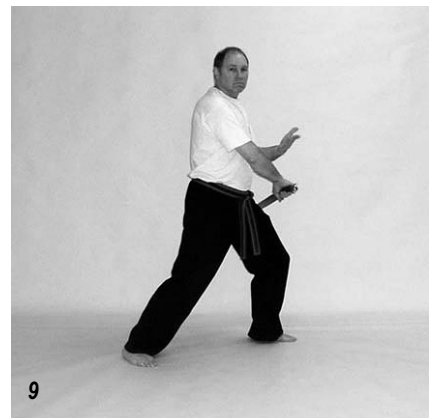
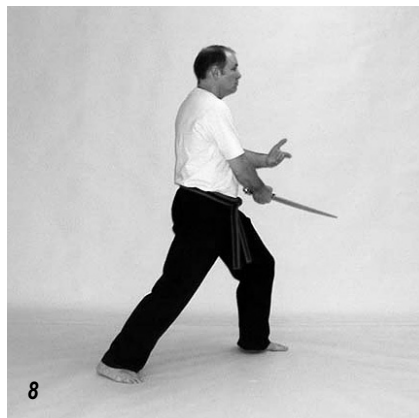
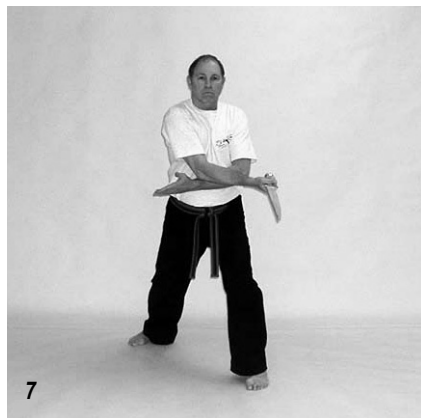
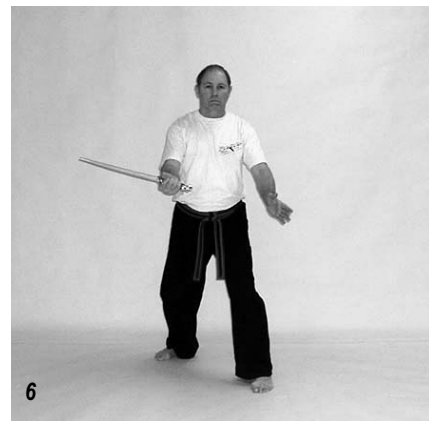
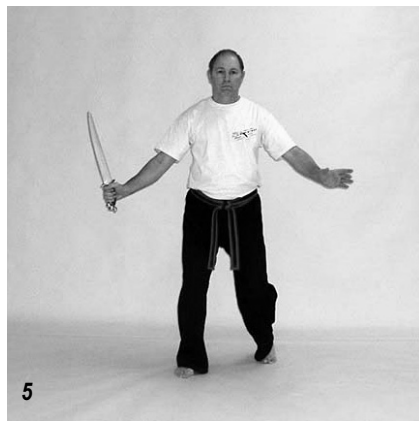
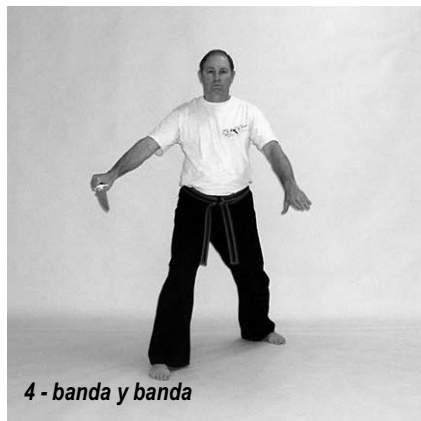
The application of the roof block.



Blade Anyo 4

The chief differences are in the opening moves. The banda y banda is used in exchange for the #8 & 9 strikes (1-7). This conforms with the way Prof. Presas demonstrated them on tape 5 of his initial tape series. Abanico flat blade blocks can be substituted for the force to force blocks (8-14). Otherwise you can use these actions as slashes. I illustrate them as slashes in the DVD. These are the only differences from the cane anyos.



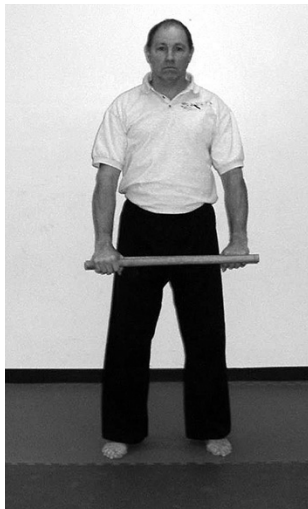


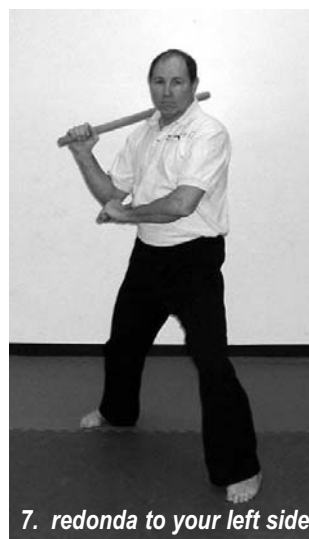
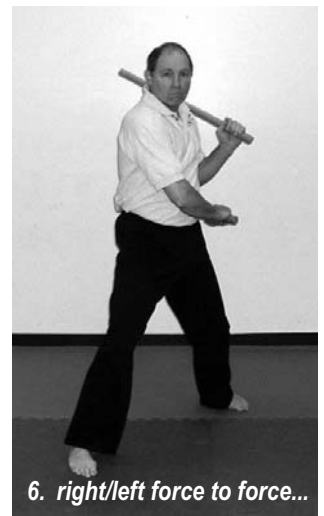
Double Cane Anyos

Originally, Prof. Presas formulated 4 anyos (forms) for the cane. For coordination training, I used the first three anyos to develop double cane work and the first anyo for cane and dagger work. The template for single cane anyo number 1 is as follows (note: refer to the photos and DVD for illustration of the left hand follow up):

1. Right step forward, right hand #8 strike.
2. Left step forward, #9 strike.
3. Right step forward and face sideways, #4 strike.
4. Right step back, #8 strike.
5. Left step back, #9 strike.
6. Left step forward, force to force block to your right side.
7. Right step forward, force to force block to your left side, follow through and check with your left hand.
8. Right step back, up cut to your right side (1/2 of figure 8).
9. Left step back, up cut to your left side (1/2 of figure 8).
10. Circle your cane over your head, lunge forward with your right foot, #12 strike.
11. Right step back, #8 strike.
12. Close the anyo

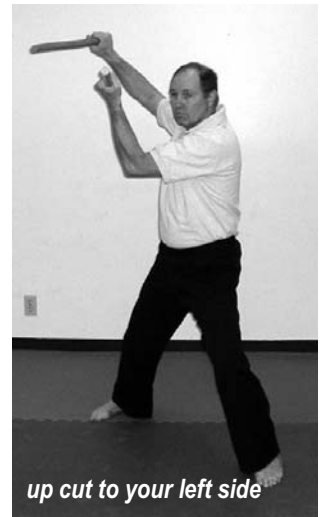
I use the above as the basic template for double cane and baston y daga anyos #1. In all the adaptations of the anyos (baston y daga, espada y daga, and bolo) I use the same footwork as in the solo baston anyos. **Double Cane Anyo 1.**







8. up cut to your right side



up cut to your left side



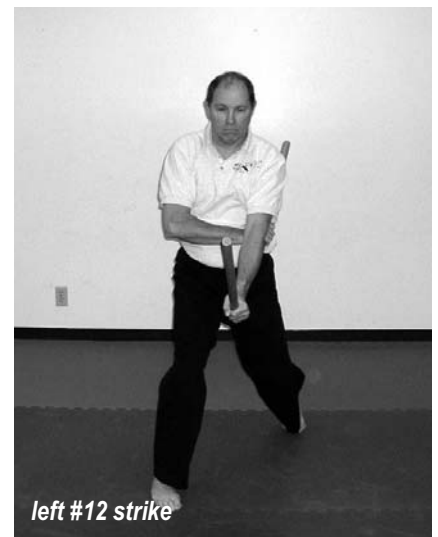
9. right up cut to your left side



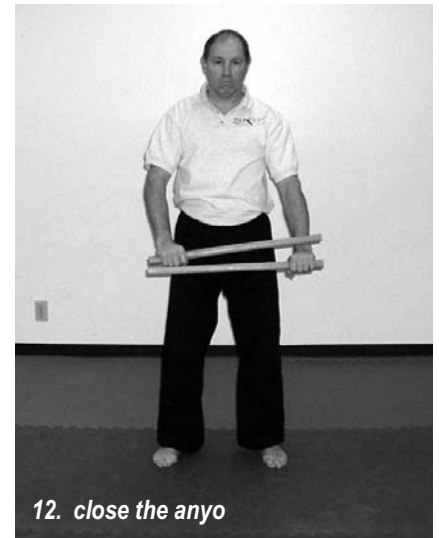
left up cut to your right side



10. right #12 strike



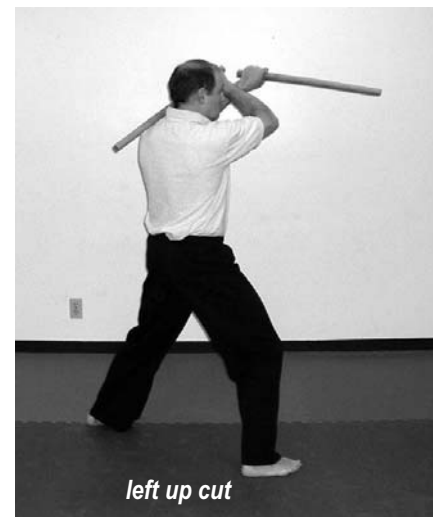
left #12 strike

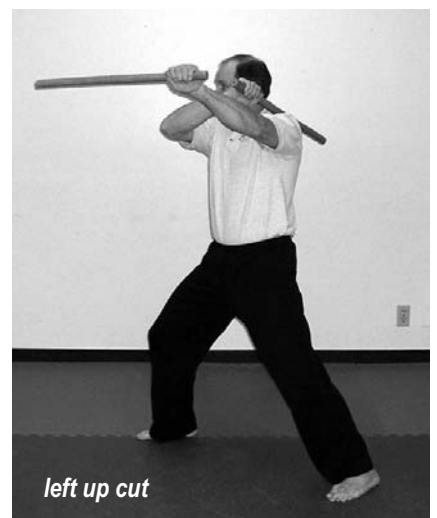
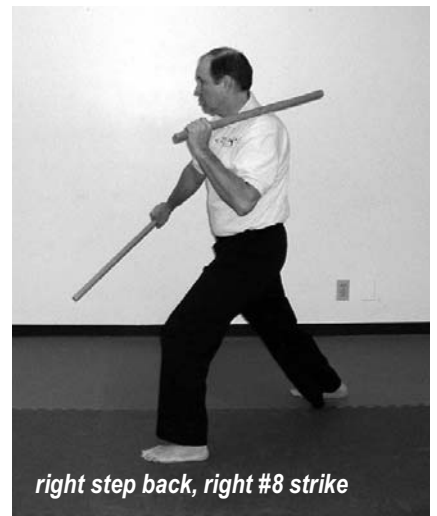
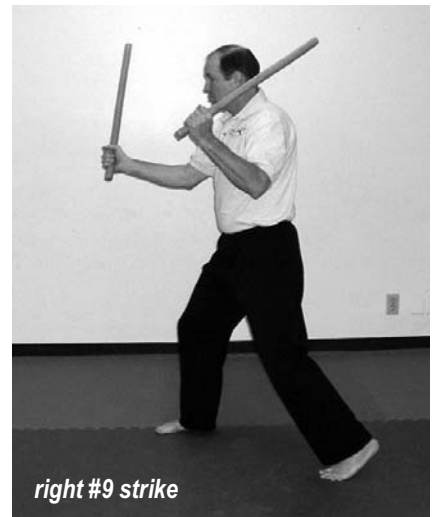


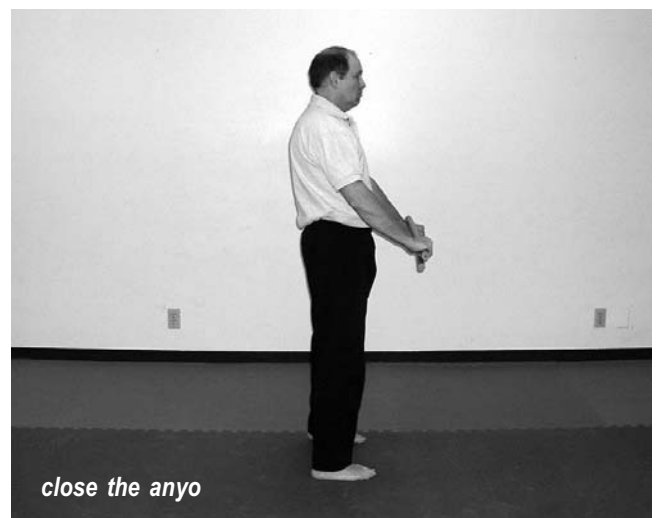
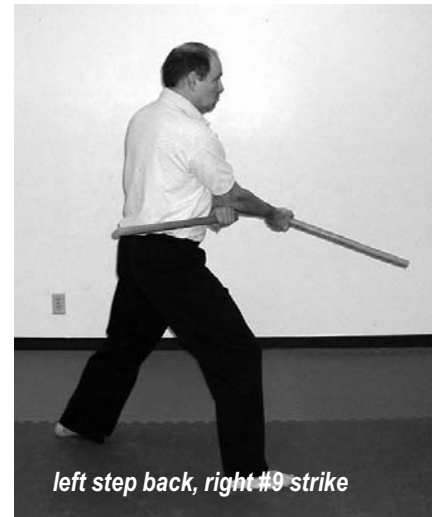
Double Cane Anyo #2.

The template for single cane Anyo #2 template:

1. Right step forward (12:00 on the clock face), up cut (one half of figure 8) to your left side.
2. Pivot to face 6:00 and circle your cane over your head in the same direction as the turn. Left step back, right #9 strike. Right step back, #8 strike.
3. Right step forward (6:00 on the clock face), up cut (one half of figure 8) to your left side.
4. Pivot to face 12:00 and circle your cane over your head in the same direction as the turn. Left step back, #9 strike. Right step back, #8 strike.
5. Close the anyo.





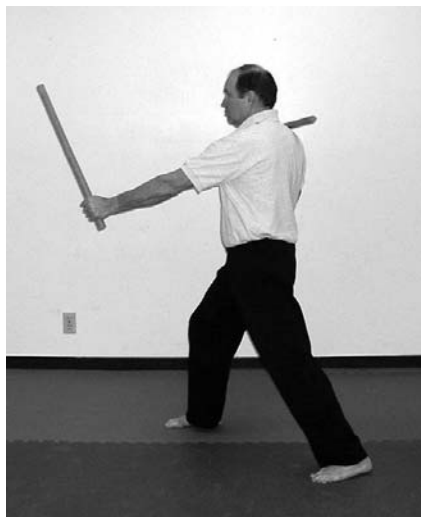


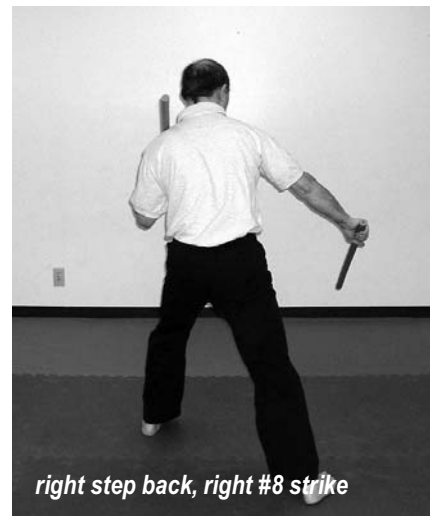
Double Cane Anyo #3

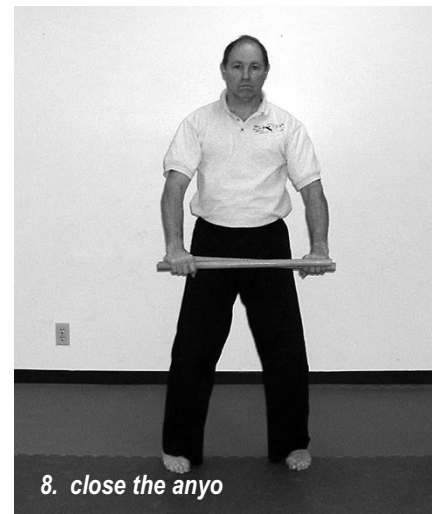
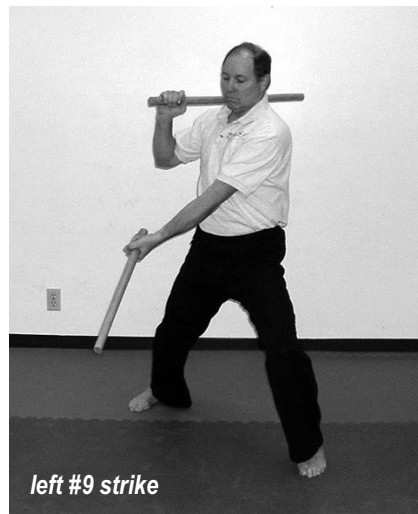
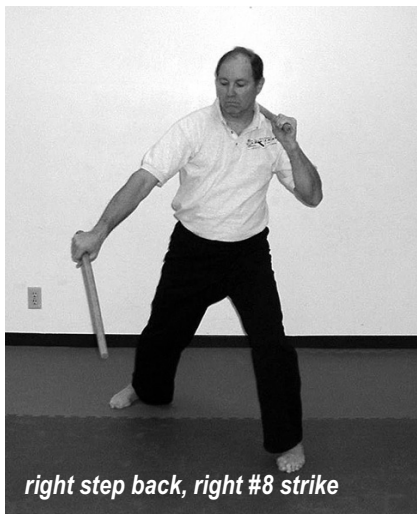
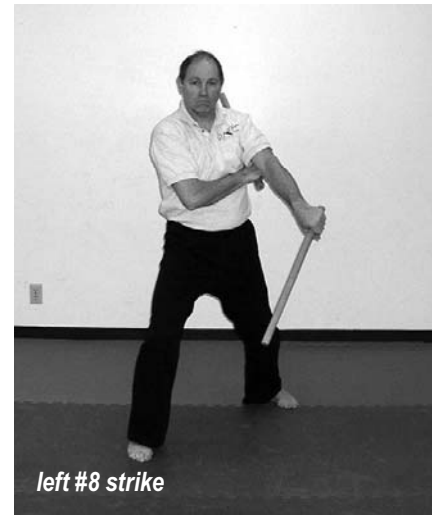
The template for single cane Anyo #3:

1. Right step to 3:00, brace block to right side.
2. Left step to left, brace block to left side.
3. Right step to 12:00, up cut (1/2 of figure 8) to right side.
4. Left step forward, up cut (1/2 of figure 8) to left side.
5. Right step forward and pivot to face 6:00, circle your cane overhead in the same direction. Left step back, #9 strike. Right step back, #8 strike.
6. Right step forward (6:00 on the clock face), up cut (one half of figure 8) to your left side.
7. Pivot to face 12:00 and circle your cane over your head in the same direction as the turn. Left step back, #9 strike. Right step back, #8 strike.
8. Close the anyo.









You'll notice that the initial move of each double cane anyo is the same as the solo cane anyo. This is to keep the anyos relatively consistent in structure. The double cane anyos, again, are for coordination training. I only convert anyos 1-3 for this purpose. The next anyo conversion is for baston y daga (stick and dagger). I only convert anyo #1 for this purpose. The idea of this anyo is to train the different usages between a longer impact weapon and a short cutting one. I invite the practitioner to use his/her imagination to convert the rest of the cane anyos to baston y daga as well.

Baston Y Daga Anyo #1



1. right #8 strike



left daga check/slash



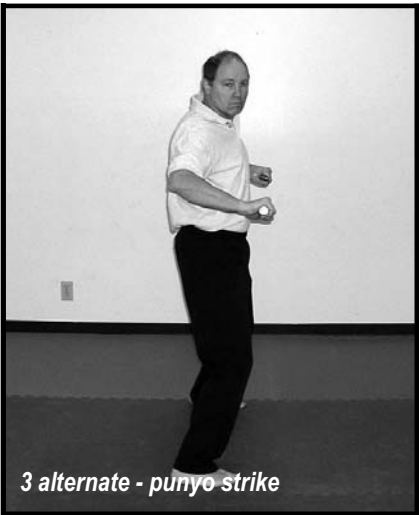
2. Right #9 strike



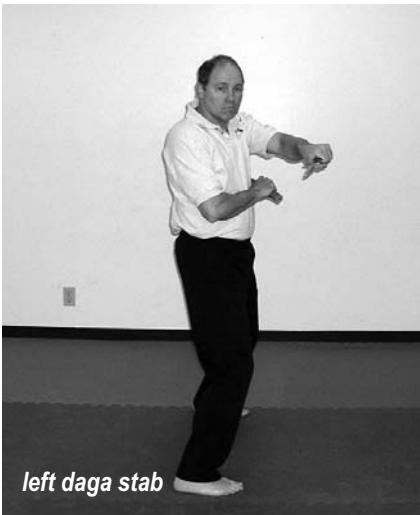
left daga check/slash



3. right #4 strike



3 alternate - punyo strike



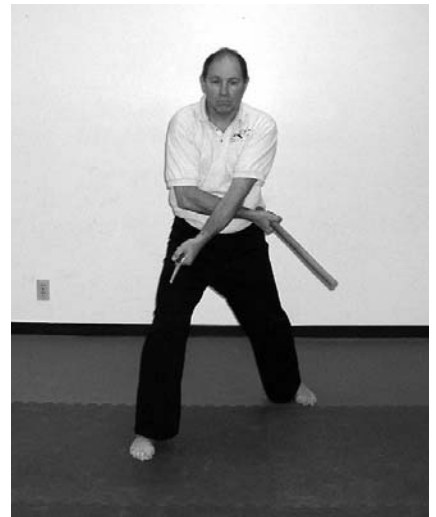
left daga stab



4. banda y banda



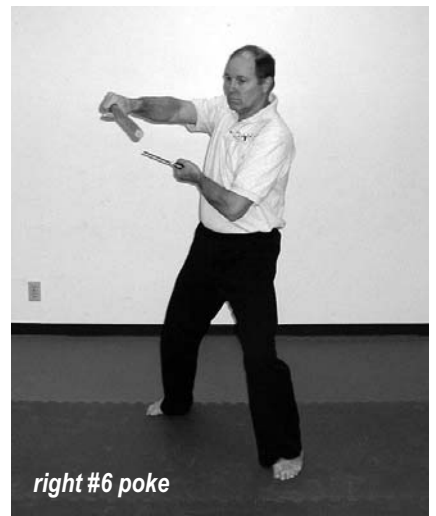
5. banda y banda



6. right force to force block



left daga check



right #6 poke



left #7 stab



7. right force to force block



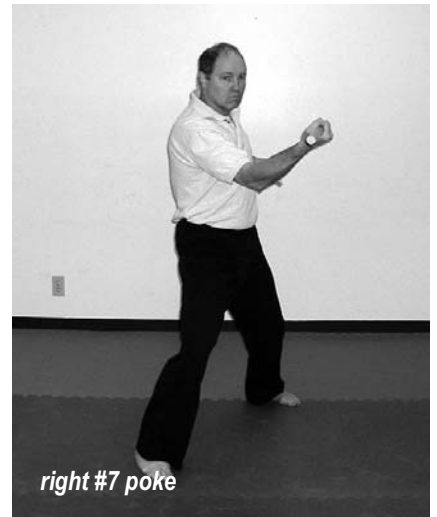
left cut



right blast



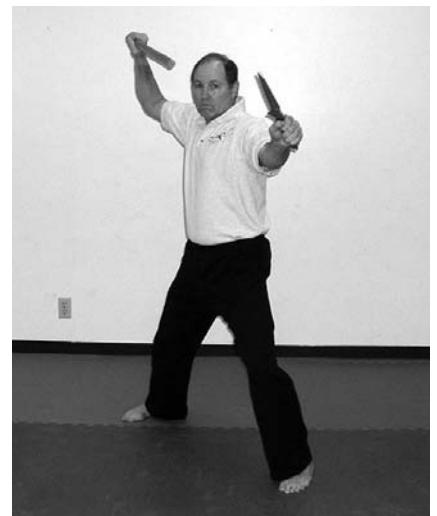
left #6 stab



right #7 poke



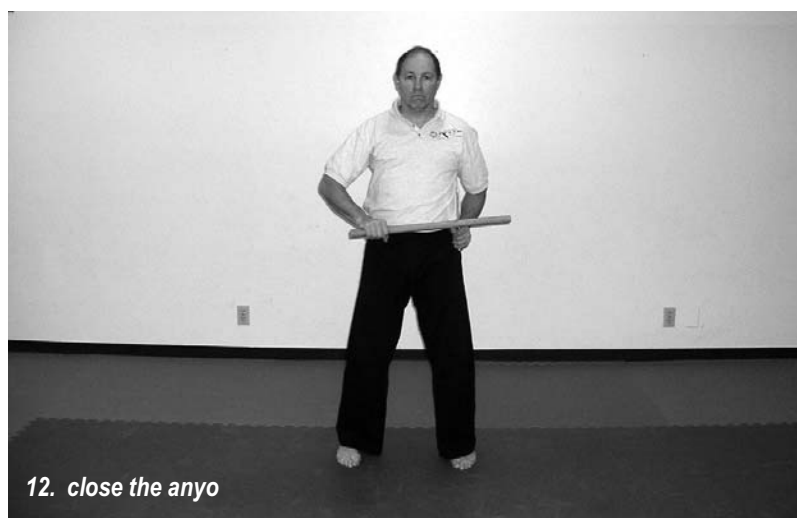
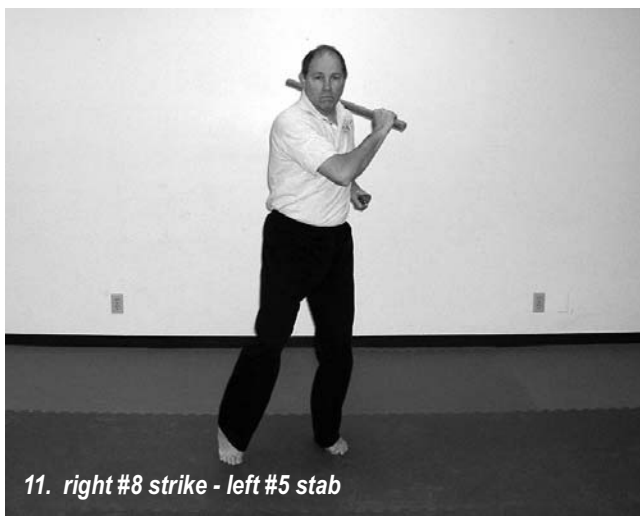
8. umbrella



9. right up cut



left up slash



After Word

My thanks go out to all the people who share my interest in the propagation of Modern Arnis. This art opened up a whole new world for me in the martial arts and has done so for many others. When I went to the Philippines in 2006 I found a kindred spirit in the homeland that I had not expected. The fellowship I experienced truly made me feel part on an international family. It was in this spirit that the *Worldwide Family Of Modern Arnis* was formed. I feel this organization will help continue the legacy of Prof. Remy Presas - Modern Arnis.

A very special thanks goes to my dear friend and Modern Arnis - CSSD/SC practitioner Edessa Ramos for helping me with the title of this book.

Thanks to my friends and fellow practitioners in Modern Arnis: Bram Frank, Brian Zawilinski, Dieter Knutel, Rene Tongson, Cristino Vasquez, Roland Dantes & Bob Quinn for their efforts and friendship.

Thanks to my students, both here in the home school and abroad. Your support means the world to me.

Prof. Dan Anderson



Prof. Dan Anderson Books & DVDs

Books

Filipino Martial Arts Books

De-Fanging The Snake - A Guide To Modern Arnis Disarms
Advanced Modern Arnis - A Road To Mastery
Mano Y Mano - The Weaponless Fighting Applications Of Modern Arnis
Trankada - The Joint Locking Techniques & Tapi-Tapi Of Modern Arnis
Modern Arnis - The Book Of Basics
Espada Y Daga - The Sword & Dagger Fighting Art

Karate Books

American Freestyle Karate: A Guide To Sparring
Fighting Tactics & Strategies - World Championship Winning Moves
Beyond Kick & Punch - The Complete Fighting Principles Of American Freestyle Karate
The Anatomy Of Motion - Combat Analysis Of Traditional Karate Kata
The American Freestyle Karate Black Belt Manual

DVDs

Filipino Martial Arts DVDs

Fast Track Arnis Training Program volumes 1&2
Fast Track Arnis Training Program For Kids
Introduction To Espada Y Daga
Modern Arnis International Seminars (United Kingdom & The Philippines)
The "Big If" Self Defense Against A Knife Seminar
50th Anniversary of the Founding of Modern Arnis Commemorative DVD
Presas Brothers Arnis Seminar
Stick & Steel - Modern Arnis Bolo & Cane Applications
Stick & Steel West Coast Seminar 2008
Portland 2005 Edged/Impact Weapons Seminar

Karate DVDs

Positional Set up - How To Read Your Opponent
Motion Application Bunkai - Naihanchi Kata
Point! & Match! - "Super Dan's" World Championship Winning Moves

All books and DVDs can be purchased at www.danandersonkarate.com